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SS FABIAN AND SEBASTIAN, BY GIOVANNI DI PAOLO, 91 x 61 CM (MR. ROBERT ROSS)

SS. FABIAN AND SEBASTIAN BY GIOVANNI DI PAOLO BY TANCRED BORENIUS

IN 15th-century Siena, two artists appear above all to have supplied the popular demand for devotional images: Sano di Pietro and Giovanni di Paolo. The list of extant works by both these painters is of truly astonishing length and increases constantly. But while the work of Sano di Pietro, with a few exceptions, scarcely rises above the level of soulless and mechanical craftsmanship, it may be said that there is no work of Giovanni di Paolo's which does not possess a real charm. He is assuredly not a great artist; but his emotion is quite vivid and sincere, and expressed with a directness which cannot leave one indifferent.

The picture of SS. *Fabian and Sebastian* [FRONTISPIECE], now for the first time reproduced by kind permission of its owner, Mr. Robert Ross, has so far not found a place in the published lists of Giovanni di Paolo's works. To those familiar with the style of this painter his name must suggest itself at once before this panel: these types and peculiarities of drawing, this technique and scheme of colour are so characteristically Giovanni di Paolo's and nobody else's. For delicate drawing and exquisite silhouetting, the figure of S. Sebastian—shown in the triumphant attitude constantly adopted in Siennese quattrocento painting, without the introduction of a column or tree-trunk favoured in realistic Florence—has scarcely its superior in the whole of Giovanni di Paolo's work. How characteristic of the Gothic generally is the design of the nude—one's thought goes inevitably to some of the figures in the miniatures

of the Limbourgs—and yet how clearly the personal note makes itself felt in the rhythm of line. The panel is on the whole in excellent preservation, and the harmony of the pale greenish-pink flesh tones, the white and the gold—all luminous tones contrasting with the deep mulberry of the Pope's dalmatic—is most fascinating.

The history of the panel cannot be traced very far back; it was acquired by the present owner from the late Mr. Charles Butler's collection sold at Christie's on the 25th and 26th of May, 1911 (No. 138, correctly named "Giovanni del Poggio"). The identification of the canonized Pope as S. Fabian rests on the fact that the feast of that saint occurs on the same day (Jan. 20th) as that of S. Sebastian. At the foot of the panel are represented, on a much smaller scale, two brethren of the Misericordia, kneeling with their hands joined in prayer and with a collecting spoon (?) hanging from the wrist of each. Clearly this picture must have been painted for the altar of the chapel of some charitable brotherhood dedicated to SS. Fabian and Sebastian, and from the fact that the two brethren are affronted it seems likely that this was the principal, if not the only, panel of the altar-piece in question. To trace the original provenance of Siennese altar-pieces of this type is rather difficult—Siena had no Vasari of its own; and even had such a chronicler existed, in face of an activity like that of Giovanni di Paolo he would probably have had to conclude his account with the statement that the artist did *infinite altre cose*.

NOTES ON LUCA DELLA ROBBIA BY HERBERT P. HORNE

A NEW study of Luca della Robbia by Prof. Allan Marquand forms the third of the series of monographs in art and archæology, issued by the Princeton University.¹ "The object of this volume", it is stated in the preface, "is to present a *catalogue raisonné* of the works of Luca della Robbia. The monuments are arranged in chronological sequence together with their related documents and bibliography". The book, moreover, is well illustrated, and presents in a concise and convenient form, the material at present available for the study of this sculptor. "In the last chapter", adds Prof. Marquand, "I have enumerated some monuments which, while not the work of Luca's hand, more or less directly reflect his style". Among the works thus classified as being in his manner, there are few pieces, some two or

three at the most, that one would be inclined to ascribe to Luca himself; but many of the minor terra-cottas, included in the main section of the book, must surely be regarded as the production of his workshop, executed, in some cases, under his immediate direction, rather than the work of Luca's own hand. The four versions of the relief which Prof. Marquand calls the Genoese *Madonna*, Nos. 38-41, are, for instance, too various in type and modelling to be the work of a single hand. The moulds, there is no reason to doubt, remained in the workshop, and were used again as occasion required. A "squeeze" having been taken, it was then retouched and worked upon, according to the taste of the particular modeller to whom it happened to be given; hence the variations in form and detail, which are constantly to be remarked in the different versions of the same subject. In this way, the Cappuccini tondo, No. 17, a work too neat and timid in its relief to be ascribed to Luca himself, may be explained as a version, made in

¹ Marquand (Allan), *Luca della Robbia (Princeton Monographs in Art and Archaeology, III)*. Princeton University, U.S.A., and London, Humphrey Milford, 1914.

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Andrea's *bottega* (so the *ghirlanda*, which appears to be original, would indicate), of an earlier work. The stylistic similarity of motive, form and relief, by the way, which Prof. Marquand observes in the *Innocenti Madonna*, No. 28, and the lunette of *San Domenico*, at Urbino, seems to me a real contribution to a study which, from its nature, will, perhaps, never be finally elucidated. But it is not my intention to enter into a discussion of these minor pieces of glazed ware, the importance of which, in many cases, has been over-estimated; still less to attempt a detailed criticism of Prof. Marquand's book. Here I wish only to draw attention to its usefulness as a work of reference, and to take it as an excuse for putting together various stray *appunti d'archivio*, which I have remarked in the course of my researches, and which may serve to throw light on some of the difficult questions involved in this study.

I.—But to come to questions of more essential importance in the criticism of Luca della Robbia. Prof. Marquand not only unhesitatingly ascribes to him the much discussed group of *The Visitation* at Pistoia, but places it, in point of date, between the marble *Cantoria* now in the Opera del Duomo, and the reliefs of the Campanile; that is to say, he believes it to have been executed before the *Cantoria*, the earliest of all Luca's authenticated works, was entirely finished, in 1438. This certainly is a very surprising conclusion. "This group", he writes, "is known to have been in the church of S. Giovanni fuorcivitas, Pistoia, as early as October 11, 1445"; but the will which he now prints as evidence of his statement, proves only that an image of *The Visitation* was already in the church at that date. Throughout the 15th and 16th centuries (and indeed at all times), early images were constantly replaced by others of more approved workmanship, according to the taste in vogue. At Or San Michele, for example, still remained until a short time since, when it was removed to the Bargello, the gilt and painted wooden figure of the Virgin in the lap of S. Anne, which was replaced by Francesco da San Gallo's marble group. Putting aside all question of authorship, it is impossible to think that the group of *The Visitation* at Pistoia was executed at this early period. The movement, the *atteggiamento* alone of the figures, so different in their subtle correlation to the almost archaic simplicity of Luca's early figures in marble, surely betray the influence of Leonardo da Vinci. Who can doubt that what Vasari calls "the modern manner" was already in the air, when this group was executed?

How much a matter of mere conjecture is the attempt to assign a date, even to the more important reliefs in glazed terra-cotta, appears in the case of the lunette which is now in the Bargello, but which until a few years ago, was still in its original position

in the Via dell' Agnolo at Florence. This lunette, one of the few pieces of glazed ware mentioned by Vasari, was placed, as he says, *sopra una porta d'una chiesina*—the little church of the Monastero di San Giovanni Laterano, detto delle Santucce. The foundation of this monastery is recorded in a Papal Bull and other documents cited by Richa. By this instrument, which is dated "6 Kal. Febr., 1470", permission was granted to Niccolosa, widow of Giovanni degli Alfani, to found a monastery at the Canto del Chiassolino, under the title of Eremite di San Giovanni Laterano dell' Ordine Agostiniano. By a notarial instrument of the same year, 1470, Niccolosa and her daughter, Alessandra, made a donation to Don Leonardo da Orte, doctor of laws, "for the endowment and dedication of the oratory, and for the oratory and chapel, of San Giovanni Battista, under the jurisdiction of San Giovanni Laterano, at Rome, situated near the Canto della Badessa" [at the end of the Via dell' Agnolo], of a *podere* in the parish of San Martino a Rosaio, and other lands. A second Bull, dated "4 Non. Maii, 1471", confirms the foundation of the monastery erected on the site of the houses of Niccolosa degli Alfani, the foundress, and unites it to the hospital of Santo Spirito in Sassia, at Rome. This document marks the first downward step in the brief but chequered career of the convent, which in 1495 was suppressed.²

From these notices, it is evident that the monastery of San Giovanni Laterano, detto delle Santucce, was founded in the year 1470; and that the little church attached to it, was erected about the same time. That being so, the lunette in question could scarcely have been executed before the year 1470; yet Prof. Marquand writes of it:—"As to its date, I believe it is more reasonable with Dr. Bode to assign it to 1440, rather than with Venturi to 1450, or with Marcel Reymond and de Foville to about 1460".

Again, if the lunette of San Giovanni Laterano, as it would seem, be a work of the year 1470, it is difficult to think with Prof. Marquand that another famous lunette mentioned by Vasari, which came from the church of San Pierino, and which is, also, now in the Bargello, "may even be earlier than the *Cantoria*", which was begun in 1431.

II.—The date at which Luca della Robbia perfected the method of making coloured reliefs in glazed terra-cotta is a matter of conjecture: but it can hardly be as early as Prof. Marquand would have us believe. The earliest authenticated work of this kind is the lunette of *The Resurrection*, above the door of the north sacristy, in the Cathedral at Florence; the commission for which was given to

² G. Richa, *Notizie Istoriche delle Chiese Fiorentine*, Firenze, 1754, Vol. I, p. 139. Cp. also the notices printed by Guido Carocci, in *L'Illustratore Fiorentino, per l'anno 1907*, Firenze, 1906, Vol. IV, p. 29.

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Luca, on 21st July, 1442. Of yet earlier date is the marble tabernacle, originally executed for the Cappella di San Luca, in the church attached to the Hospital of Santa Maria Nuova, and now at Peretola; for which the first payment was made on 4th August, 1441. In this Tabernacle, the glazed ware is applied to, or inlaid in, the marble-work. Previously to this time, we hear only of Luca's activity as a sculptor in marble; and we know, on the authority of documents, that from 1431 to 1439, he was continuously employed upon three important works in marble for the Cathedral of Florence; namely, the Cantoria, the reliefs of the Campanile and the altar of S. Peter. This last work was interrupted and left unfinished, in 1439, soon after it had been begun. His employment by the *Operai* of the Cathedral having thus been abruptly terminated for a time, it was, I conjecture, c. 1440, that Luca seriously turned his attention to the manufacture of reliefs "in terra-cotta invetriata".

In the documents relating to his early works in marble, Luca is variously called "intagliatore", "maestro d'intaglio", "maestro di schultura" or merely "scharpellatore". The earliest of these documents relates to a payment, made on 4th October, 1431, for white marble, in connexion with the *Cantoria*. Eleven months later, on 1st September, 1432, when in his thirty-third year, Luca matriculated as a master-sculptor, in the *Arte di Maestri di Pietre e Legnami*. As the entry of his matriculation has, so far as I am aware, never been printed, I give it here at length.

Firenze : R. Archivio di Stato. Arch. dell' Arte di Maestri di Pietre e Legnami; No. 2, Registro delle Matricole di detta Arte, dal 1388 al 1518.
Fol. 37 recto.

Lucas simonis della robbia scultor receptus fuit ad matriculam ciuitatis die primo setembris mccccxxx secundo et soluit pro matricula libras viginti quatuor camerario dicte artis ut patet in libro campionis afoleis 262.

Prof. Marquand alludes, by the way, to Luca's connexion with the *Arte di Medici e Speziali*; but omits to mention that he was also a *fratello* of the Compagnia di San Luca, the religious confraternity of the painters, which in the 14th century used to assemble in the Cappella di San Luca, in Sant' Egidio, for which he executed the marble tabernacle, now at Peretola. Both Luca, and Andrea, della Robbia were members of this confraternity. In the "Libro Rosso", an account-book of the fees due to the Compagnia di San Luca from its members, are entries of the year 1472, in account with "Lucho di simone della robia intagliatore [*sic*] disanbernaba". Luca at that time was living in a house "posta a San Barnaba in Via Guelfa", as appears from the "Denunzia" returned by his nephew in 1470, and printed at p. xxxvii of Prof. Marquand's book. Other entries of the years 1472 and 1482, are in account with "Andrea di marchio della robia intagliatore". In 1472 Andrea was "Camarlingho" of the confraternity.³

The only other members of the confraternity, described in the "Libro Rosso" as "intagliatori", are Verrocchio, who is also called "dipintore", and Vettorino, the son of Lorenzo Ghiberti. All these four "intagliatori" could have said with Lorenzo, who was, also, a member of the confraternity, that they were drawn by the natural bent of their genius, towards "design", the essential element of the painter's art.

III.—Regarding the five reliefs in marble, which Luca della Robbia executed for the campanile of Santa Maria del Fiore, on the side towards the cathedral, Vasari writes:—

In the first, Luca made Donatus, who is teaching grammar. In the second, Plato and Aristotle for philosophy. In the third, a man, who is playing a lute, for music. In the fourth, a Ptolemy for astrology. And in the fifth, Euclid for geometry.⁴

This, like so many of Vasari's accounts, though in the main correct, is misleading in several particulars. The first relief doubtlessly represents Donatus for grammar. The second probably represents Plato arguing with a youthful disciple for dialectic or, as Vasari has it, philosophy. The third is evidently a representation of Orpheus with his lute, playing to the beasts; and is intended to stand, as Vasari states, and as the sequel will show, for music. The last two reliefs, however, do not tally with his description. The fourth relief represents two men in oriental garb, who stand facing one another. The one on the left is calculating with figures on a board, the other "with the fingers of the hand". A passage from a Florentine school-book of the time, will best illustrate this subject. The "De Arimethrica Opusculum," of Filippo Calandri, which was printed at Florence for the first time in 1491, begins thus, after a brief introduction:

Numero e decto ogni collectione dunita : et scriueuansi enumeri apresso degliantichi con uarii caratteri latini & in uarii modi : ma dua nesono piu facile & al presente in uso : luno e del notargli con proprii loro characteri che uulgarmente son decti figure dabaco : & latro con ledita della mano : Vero e che il modo del notare e numeri con decte figure dice Lionardo pisano hauer nel. Mcc. incirca rechato dindia in Italia : et decti cara[c]teri : o uero figure essere indiane : & a presso degliindi hauere imparato lacopulatione desse : Ma il modo del significare enumeri con le dita della mano essere cosa antica apresso delatini : come ancora testifica Juuenale & san Hieronymo. Et accioche delluno et dellaltro modo sabbia optimo documento : prima porreno in che modo ciascuno numero con ledita sipuo significare da uno per insino a dieci mila : di poi come si debbino scriuere.

Then follow two whole-page cuts, showing the various gestures by which these numbers were represented by the fingers. From this passage, it is evident that the relief stands for arithmetic, and represents the two methods of calculating numbers, which were in use in Italy during the 15th century. What personages the two figures in this relief were intended to represent, is a more difficult question. Their oriental

³ Firenze : R. Archivio di Stato. Arch. dell' Accademia di Belle Arti, No. 2, Libro Rosso della Compagnia di San Luca, fol. 12 tergo & 13 recto, 85 tergo & 86 recto, 144 tergo.

⁴ Vasari, ed. 1568, Vol. 1, p. 262.

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garb, as distinguished from the Florentine attire in the first relief, and what no doubt was intended for Greek dress in the others, would seem to show that they were intended for the "Indian" inventors of "figure d'abaco", or what we now call arabic numerals.

The fifth and last relief represents a man seated on a stone bench, who in either hand is holding a hammer, with which he strikes an anvil placed by his side, as he attentively listens to the sound produced by the blow. Modern writers, we are told, are almost unanimous in calling this figure Tubalcain; yet there can be no doubt that Pythagoras is here represented. This is evident from two passages that I shall cite; the first being from the treatise, "De Musica", of Boethius, a work in great vogue in the 15th century. In the tenth chapter of the first book, entitled, "Quemadmodum Pythagoras proportionem consonantiarum inuestigauerit", we read how Pythagoras in his search for an exact method of determining the musical scale, rejected both the human ear, and all instruments of music, as liable to error.

Omnia hec inconsulta minimeque estimans fidei, diu estuans inquirebat: qua nam ratione firmiter & constanter consonantiarum momenta perdisceret. Cum interea diuino quodam nutu preteriens fabrorum officinas, pulsos malleos exaudiuit ex diversis sonis vnam quodammodo concinentiam personare. Ita igitur ad id quod diu inquirebat, attonitus accessit ad opus. Diuque considerans arbitratus est diuersitatem sonorum ferientium vires efficere. Atque vt id apertius colliqueret: mutarent inter se malleos imperauit. Sed sonorum proprietates non in hominum lacertis herebat: sed mutatos malleos comitabatur. Ubi igitur id animaduertit: malleorum pondus examinavit. Et cum quinque essent sorte mallei: dupli reperti sunt pondere qui sibi secundum diapason consonantiam respondebant. Eundem etiam qui duplus esset alio sesquitercio alterius comprehendit, ad quem scilicet diatessaron sonabat. Ad alium vero quendam, qui eidem diapente consonantiam iungebatur, eundem superioris duplum reperit esse sesquialterum. Duo vero hi, ad quos superior duplex sesquitercius & sesquialter esse probatus est, ad se inuicem sesquioctauam proportionem perpensi sunt custodire. Quintus vero est reiectus, qui cunctis erat inconsonans. Cum igitur ante Pythagoram consonantie musice partim diapason, partim diapente, partim diatessaron, que est consonantia minima, vocarentur: primus Pythagoras hoc modo reperit, qua proportionem sibimet hec sonorum corda iungerentur.⁵

The second passage occurs in an unpublished Latin dialogue, "in arte musica", written by the English musician, John Hothby; the only known manuscript of which is preserved at Florence. It contains an allusion, almost of the time, to the subject of this very relief. Speaking of a certain "opusculum, . . . picturis ymaginibusque refertum, tum pithagore, tum etiam fabrorum maleis agentium", which had been composed by the other speaker in the dialogue, Hothby remarks:

Si fabros uiuentes cum malleis ferreis atque ipso pitagora constituere potuissemus superuacaneum esset qualisquidem malissem si fieri potuisset quam talibus uti figuris: nam ipsi quoque florentini olim ingeniosissimi in turri sua marmorea, que templo pulcherrimo iminet, fabros pithagoram malleos ipsos cum incudine, si istud fieri potuisset, potius constituerent quam talem sculpturam insculpsissent.⁶

⁵ Boetii Opera: Venetiis per Joannem & Gregorium de Gregoriis, 1499, fol. 23.

The speaker then goes on to cite and discuss the passage in Boethius, which I have just quoted. The writer, however, forgot that the "fabros" are wanting in the relief of the campanile. These two passages must suffice to illustrate the point in question; though other contemporary instances might easily be adduced.

There is, I think, no doubt that Pythagoras stands here, not for music (already represented in the relief of Orpheus), but for astrology—the lore of the heavens—on account of his theory as to the correspondence of the intervals of the musical scale, with the distances between the planets and the fixed stars. This theory was a commonplace of the 15th century, when mediæval astrology was still at its height, on account of its being set forth at length by the elder Pliny, in Chap. 20 (22) of the second book of the Natural History, "De Siderum Musica". As the original is accessible to all, I will give the passage in English:

Pythagoras, at times, speaking in the terms of music, calls the distance from the Earth to the Moon a tone. From her to Mercury the half of that interval: and from him to Venus about as much. From Venus to the Sun a tone and a half: from the Sun to Mars a tone—that is, as much as from the Earth to the Moon. From him to Jove a half-tone: and from him to Saturn a half: and thence to the Zodiac a tone and a half. In this manner are to be reckoned seven tones, which harmony they call the diapason, that is the whole compass of the notes.

IV.—In the course of his account of the famous monument, now in the church of Santa Trinita at Florence, Prof. Marquand states that "the contract for the tomb was signed by Federigo di Jacopo Federighi and Luca della Robbia on March 2, 1455, and the tomb completed in the year 1456". It would appear, however, that these dates are not correct; so elaborate and finished a work could scarcely have been executed in little over a year. In the document which Prof. Marquand reprints on p. 129, No. 3—the sentence of the Tribunale di Mercanzia—it is stated that the contract for the tomb was signed "sub die secunda Martii 1454", i.e., 1455 st. com. In the previous proceedings before the court, an old transcript of which is now before me, the "procuratore" of Federigo Federighi and Luca della Robbia both state in their depositions that that agreement—"una scripta et cautione privata soscripta di mano di Noptario"—was executed "a di 2 del mese di maggio anno 1454". That this was the correct date, and that the scribe of the document mentioned above wrote by error March, for May, is evident; for elsewhere in the course of these proceedings it is stated that Luca della Robbia was to complete the tomb in two years and ten months, and in his evidence before the court on 16th February 1457 (1458 st. com.) the sculptor maintained that he had not failed to perform his part

⁶ Firenze; R. Biblioteca Nazionale. Cod. Magliabechiano, Cl. XIX, No. 36, fol. 81 verso, *Dialogus Johannis ottobi anglici in arte musica*.

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of the contract, since "decta sepultura gia fa uno anno fu facta et compiuta interamente". He makes the same statement in his "Denunzia" of 1457, cited by Prof. Marquand on p. 129, No. 2, for that return was doubtless sent in in February 1457 (1458 st. com.); the date borne by the greater part of the "Denunzie" in the "Filze" of that year. In brief, then, the contract for the tomb was signed on 2nd May 1454, and the tomb itself was already "entirely finished" at the beginning of 1457, although it was not set up in its place in the church until more than a year later.

There is yet another passage in these proceedings which I would quote; for it contains a point of some interest, as well as a notable description of the tomb. The "procuratore" of Federico Federighi, in opening his case, states—

che insino dell' anno 1454 et a di 2 di magio esso Federigo aluogo a Lucha di Simone della Robbia maestro d'intaglio a fare una sepultura a rilievo di marmo con fogliami messi a oro e diversi colori invitriati intorno a uno quadro di braccia 4½ o circa, nel quale a essere deceta sepultura suvi il corpo d'un Vescovo di rilievo di marmo con altre figure et adornamenti come appariscie per uno disegno di mano di Giovanni di ser Paulo.

Who this Giovanni di Ser Paulo may have been, I am unable to say. In the "Libro Vecchio" of the Compagnia di San Luca,—the register of the members of the confraternity,—is recorded in an entry of the year 1424, one "Giovanni di Pagolo", or Paolo, who lived, or had his *bottega*, at the Canto alla Macina.⁷ Whether they were one and the same person or not, there is no evidence to show. As to the "disegno" which Giovanni di Ser

⁷ Firenze: R. Archivio di Stato. *Arch. dell' Accademia di Belle Arti*, No. 1, fol. 9 tergo.

Paolo made for the tomb, it could scarcely have been a drawing executed under the direction of Luca della Robbia; since the sculptor must himself have been an able draughtsman. Was it, then, an original design for the tomb, such as that which Prior Bolton made for the tomb of Henry VII., and which Torrigiano was under obligation to work from?

V.—On p. xxxix of Prof. Marquand's book is the following note of Luca della Robbia's death:

The Libro dei Morti of the Guild of Physicians and Apothecaries, to which Luca della Robbia belonged, gives the date of his death as February 20, 1482 (old style, 1481). He was buried in the church of S. Piero Maggiore. Baldinucci, V. 224.

It is to be remarked, however, that Milanese, in the edition of Vasari published by Sansoni, in a footnote to the "Life of Luca della Robbia", gives 20th February as the date of the sculptor's death; and afterwards, in the "Sommario Cronologico", silently corrects himself, and gives the date as 22nd February. There are two series of "Libri dei Morti di Firenze", preserved in the Archivio di Stato, at Florence: the one cited above, kept by the Physicians and preserved among the archives of the Arte di Medici e Speziali; and the other kept by the Ufficiali della Grascia. In the latter, the date is given as 23rd February, 1481 (1482 st. com.). The entry itself runs thus:—

Firenze: R. Archivio di Stato. Arch. della Grascia: No. 5, Libro Primo Nero dei Morti di Firenze; dal 1457 al 1501.

fol. 160 recto,

1481

Lucha della robbja riposto insampiero maggiore Adj 23 dj febbraio.

TWO NEW DRAWINGS BY DÜRER IN THE BRITISH MUSEUM BY CAMPBELL DODGSON

I—A DRAWING OF 1489

THE chronology of Dürer's early drawings has been discussed in recent years by several writers,¹ who disagree in many points about the drawings of the *Wanderjahre*, but are practically unanimous in drawing up the brief list of the drawings of Dürer's extreme youth, that precede his departure from Nuremberg in April, 1490.

The undisputed, and with one exception actually

¹ E.g., Friedländer, *Repertorium* (1896), xix, 12; Lippmann, *Jahrbuch* (1897), xviii, 181; Peartree, *Jahrbuch* (1904), xxv, 119; Weisbach, *Der Junge Dürer*, 1906; Seidlitz, *Jahrbuch* (1907), xxviii, 3; Conway, *Burlington Magazine*, xiii, 214, xviii, 317, and *Catalogue of a Dürer Exhibition in the Walker Art Gallery, Liverpool, April-June 1910* (here and in his second article Sir Martin ascribes to the year 1489 several drawings of riders that he had previously dated later); Pauli, *Jahrbuch* (1910), xxxi, 57, and *Die Kunst A. Dürers* (catalogue of a chronological exhibition of D.'s works in originals and reproductions, on the model of the Liverpool exhibition, held at Bremen in September 1911), and *Zeitschrift für bildende Kunst*, N.F., xxiii (1912), 109. Other articles mostly deal with single drawings.

dated, drawings of the first period are the following:—

1. 1484. Self-portrait. Albertina. L. 448.
2. 1485. *Virgin and Child with Angels*. Berlin. L. 1.
3. (Before Nov. 1486.) *Lady with a Hawk*. British Museum L. 208 (dated by the inscription).
4. 1489. *Three Landsknechts*. Berlin. L. 2.
5. 1489. *A Cavalcade*. Bremen. L. 100.

To this list some would add the silver-point portrait in the Albertina (Schönbrunner and Meder, No. 108), in which Dr. Friedländer was the first to recognise a portrait by Dürer of his father. That writer dates the drawing between 1484 and 1490, but in any case before the *Wanderjahre*. It appears in Sir Martin Conway's Liverpool list (No. 4) under the year 1486, while Dr. Pauli cites it (No. 42) among the undated drawings of the second period, 1490-94. I have never been convinced that it is by Dürer at all, and it is not included in Dr. Meder's publication of the Albertina drawings (1905), which forms the fifth volume of the great *corpus* of Dürer's work begun by Lippmann.

Two New Drawings by Dürer in the British Museum

Dr. Pauli also includes in the first period (Bremen cat. No. 5) the *Madonna with Angels* in the Louvre (L. 300), but this shows so strongly the influence of Schongauer, and has so many features in common with drawings of evidently later date, such as the *S. John Baptist* in the British Museum, that it falls in more naturally with the drawings of 1493, where the Liverpool catalogue places it, and Dr. Pauli himself accepts that date, or a little earlier, in one of his more recent articles.²

We possess therefore but five drawings, hitherto known to living students of Dürer, that belong to the artist's boyhood. A sixth is described in the catalogue of the eighth exhibition of drawings by old masters from the collection of Sir Thomas Lawrence, held at Messrs. Woodburn's Gallery, 112, St. Martin's Lane, Charing Cross, in May 1836. This exhibition comprised one hundred drawings by Dürer and Titian, fifty of each. Fifty additional drawings ascribed to Dürer were not exhibited, and the whole hundred had been sold, for £800, before the catalogue was printed, whereas sixty Titians were still offered for £600. The preface ends with the words "the major part of the choice drawings by this master, described in the present catalogue, were the spoils of the late war. They came into the hands of Gen. Andreossi soon after the capture of the city of Vienna [1809]: the condition of them is truly surprising."³ It is unfortunate that no information is given about their acquisition by Lawrence. The French General, Antoine-François, Comte d'Andréossi (1761-1828) was governor of Vienna in 1809, after the battle of Wagram; his collection of Dürer drawings was acquired at that period, and not in England, where he had been Ambassador after the treaty of Amiens (1802), and had availed himself of the opportunity of acquiring the collection of drawings of the Comte de Calonne, the former minister, then an exile in this country.⁴

While still in the possession of Messrs. Woodburn, the Lawrence Dürers were seen by Waagen. He visited the dealers' country house at Hendon, on July 5th, 1835,⁵ to see the remainder of the Lawrence collection, of which he had seen part at their London premises. Among the Dürer drawings he singled out for special mention the

² *Zeitschr. f. bild. Kunst*, N.F., XXIII, 118.

³ No. 22 in this exhibition was "A Wild Duck—suspended against a wall; this curious and interesting drawing is finished in the most careful manner in water colours, and is signed and dated 1515; very interesting. Size, 9½ inches by 5½ inches. From the collection of Count Andreossi". This is the exquisitely finished drawing on vellum now in the collection of Mr. Max Bonn, and published by the Vasari Society, without this indication of its *provenance*, which I am glad now to supply, in 1915 (x, 19). He may perhaps have bought them in 1817, when he visited Vienna to complete his portraits of the allied sovereigns and statesmen for the Prince-Regent.

⁴ Michaud, *Biographie Universelle*, art. Andréossi.

⁵ G. F. Waagen, *Kunst und Kunstwerke in England*, 1837, I, 440.

drawing of 1489, the studies for the heads of St. Mark and St. Paul in the Munich picture, dated 1526 (L. 72, 89, both now at Berlin); the full-length study (1525) for St. John in the same picture (L. 368, Bonnat collection); the portrait of Dürer's wife, dated 1521 (L. 64, Berlin); the duck (Max Bonn collection), and two heads, drawn with the brush on coloured paper and heightened with white (L. 20, 21, Berlin). He then alludes in general terms to some other portrait drawings and to studies for the proportions of the human figure, and adds, in a footnote,⁶ that the drawings were sold in 1836 to a private collector, whose name he, unfortunately, does not mention.

The other Lawrence drawings concern us no longer, and we may now concentrate our attention on the drawing of 1489 [PLATE I, A.] This is described by Waagen, as follows:⁷ "Among the drawings by German masters, some of Dürer's are very interesting. There is one, of several knights in armour, one of whom, pierced⁸ by a spear, is falling from his horse: on the reverse is written, in Dürer's own hand, 'this was painted by Albert Dürer, Anno 1489',⁹ and on the right side [*i.e.*, the front], also in his own hand, '1489' and 'A.D.' This drawing, done in the seventeenth year of the artist's age, proves that he had already attained, at an early period, to his extraordinary mastery with the pen, and to his great genius in conception; and likewise that, in his first epoch, he did not make use of the usual form of his monogram. The drawing, however, is in some parts defective." In Woodburn's exhibition of 1836 the subject is thus described: "47. Soldiers on horseback, tilting, etc.; a most elaborately finished drawing, of an early period of the Master, being dated 1489. Drawn with the pen; highly interesting. He was then aged eighteen years. Size 12¼ inches by 7¼ inches. From the collection of Count Andreossi".

With the sale of the Lawrence collection by Woodburn the drawing disappeared entirely from view. Nobody who has written on Dürer since Waagen's letter of eighty years ago has seen it, and the only allusions to it that I have found are in the articles by Dr. Friedländer (1896) and Sir Martin Conway (1908) that I have already quoted.¹⁰

In the present year the drawing has come to light again, and I am fortunately able to announce that with the financial support of the Dürer Society I have secured it for the British Museum at a price which is low beyond all precedent, at least

⁶ Omitted in the English translation.

⁷ *Works of Art and Artists in England*, 1838, II, 173.

⁸ An inaccurate translation of "gestochen", which only means unseated by the impact of the adversary's tilting spear.

⁹ This inscription can only have been on the back of an old mount, discarded by one of the owners of the drawing since Woodburn's time. There is no inscription on the back of the drawing itself, and it is therefore unlikely that the writing was really Dürer's.

¹⁰ The drawing is mentioned after No. 11 in the Liverpool Catalogue of 1910.



KNIGHTS RIDING AND TILTING; PEN AND INK DRAWING 19.8 x 31.1 CM., SIGNED, AND DATED 1489 (THE BRITISH MUSEUM)



A. C. MACCABE. PEN AND INK DRAWING. 20.1 x 3.9 CM. SHED, AND DATED 1489 (THE KUNSTHALLE, BREMEN)

Two New Drawings by Dürer in the British Museum

in the memory of the present generation of collectors. It formed part of Lot 14 in the sale of the collection of the late Dr. Christian David Ginsburg (1831-1914), at Sotheby's, on July 20th, 1915, where it was vaguely described as "sketches of armed men." In the course of many visits to Dr. Ginsburg's hospitable house at Virginia Water, and afterwards at Palmer's Green, I have no recollection of ever seeing it; if I did it was with blind eyes, even at a time when I was actively seeking for interesting material for the portfolios of the Dürer Society, then in course of publication. But on the eve of the sale the first glance showed me what a treasure had escaped the attention of the cataloguer, who had laid stress, in his description of the lot, upon a drawing of a fox, which I cannot attribute to Dürer or any other artist of importance. Dürer's very early style is little known; the subject is not in itself attractive to the general taste; but even so, it is remarkable that the date and signature and the well-known blind stamp of Sir Thomas Lawrence did not attract more attention and excite competition among English dealers and collectors, though continental bidders were perforce absent. The drawing, excellently preserved, is done with a fine pen on paper measuring 198 x 311 mm., without a water-mark, the initials and the cross, or "svastika",¹¹ both of which are found in this precise form only on the three drawings of the year 1489, are evidently contemporary, being drawn in precisely the same black ink as the drawing, where it assumes, in the less accentuated lines, a greyish tinge. The date, on the other hand, is in brown ink, exactly as in the Bremen drawing (L. 100); in describing the Berlin drawing of 1489 (L. 2), Lippmann mentions that the signature and cross are in a different ink from the date, and though he does not specify the colour of the latter, it may be supposed that it is also brown. The figures of the date are precisely the same in all three cases, and in all three again it must be supposed that Dürer inserted the date at once, though in a different ink, for the symmetrical arrangement of date, cross and signature has obviously been designed in each case with a view to decorative effect, and would be incomplete without the date. In adding a cross to his signature he was, perhaps, prompted by the example of Schongauer, whose engravings he must already have studied at this time.

It is to the Bremen *Cavalcade* that our new drawing is most intimately related, both in subject and in dimensions, those of L. 100 being almost exactly the same (201 x 309 mm.). It is, perhaps, the earliest of the pair, being more boyish, naïf, and awkward in composition. The close resem-

blance of the horses' eyes will be immediately noticed; also the drawing of the bent legs and upturned hoofs, and the identical trappings, with three little tags of leather attached to a round piece, on the horse near the centre of L. 100 and that to the left in the London drawing. The drawing of the undulations of the ground, indicated by long curved lines, equally spaced and ending in hooks, is also alike in the two drawings. The faults of drawing that Waagen noticed, are, indeed, only too obvious: the legs of the horses will never do quite what Dürer wants them to be doing, and the unseated knight is a clumsily-constructed person; but how firmly drawn, on the other hand, and how well seated in the saddle, is the knight on the left, with his back turned to us, who gallops off with drawn sword. The hind-quarters of a horse disappearing, on the left, behind an improbable *coullisse* of rock form a somewhat lame and impotent conclusion to the subject; but the weakest part is the stationary knight in the background, on a stiff and motionless horse with a very curious hind-leg. One would suspect that rider and horse, who seem wholly unrelated to the principal figures, were an afterthought, were it not that the lines which give the contours of the ground do not cross the horse's legs, but are purposely interrupted to make space for them. Very characteristic of the young Dürer are the hesitating first outlines, remaining visible after a more firm and correct line had been carefully drawn, as we see them to left of the foot of the rider with his back turned, over the top of his helmet, to left of the hoof of his horse's near hind-leg, and to right of the hoof of the horse partly seen on the right. A much more remarkable and interesting case of a *pentimento* was revealed when the drawing was removed from the (comparatively recent) mount to which it was attached on all sides when sold with the Ginsburg collection. The face of the unseated knight strikes one as the least satisfactory part of the drawing, indeed almost as a caricature. Dürer himself must have been displeased with it, for he drew on the back of the paper a very much better and more careful face, in slightly brownish ink, extending only to the limits where it is hidden by the helmet. He must also have thought of changing the action, for the man's thumb is pressed against his nose, underneath which is an object which I can only take to be the point of a lance, though it is difficult to explain in such a position. This second drawing shows through indistinctly to the front of the paper, where it produces only the effect of a stain, towards the right.

The drawing confirms the remark of Dr. von Seidlitz on the Bremen drawing, that Dürer's main effort was concentrated on the plastic modelling of the bodies. This has been studied, in the case of the two principal horses and their riders, with

¹¹ See *Burlington Magazine*, Vol. II, 43. The emblem as drawn by Dürer closely resembles that reproduced on p. 48 as a "double sunsnake".

Two New Drawings by Dürer in the British Museum

extreme care, and a wonderful effect of roundness is produced by the carefully-calculated cross-hatching. The shadow under the horse that is staggering under the blow of the tilting-spear upon its rider's shoulder is produced by a curious tangle of curved lines, which look anything but flat and suggest rather the effect of a litter of hay upon the ground. The landscape background is of the barest and most elementary kind.

I am unable to find in the drawing any suggestion of the influence of an older master; so far as I can see, it is quite original. The subject may be found, like so many other subjects, in that epitome of chivalrous and warlike pursuits, the *Hausbuch* at Wolfegg, which contains a somewhat nearer parallel to the Bremen drawing;¹² but I do not see that the resemblance extends beyond the

choice of subject, which was open to any artist of the period. Wurzbach¹³ differs from this opinion so far that he actually attributes the drawings of 1489 at Berlin and Bremen (L. 2,100), denying the authenticity of the dates, to the Master of the Hausbuch himself, whose *œuvre* would, accordingly, be enriched by the drawing now first published; but this writer's remarks on early German prints and drawings, violently dragged in when his subject is the Art of the Netherlands, are so perverse, and so distorted by fits of ill-temper and rude abuse of the best authorities on the subject, that they cannot be taken seriously.

(To be continued.)

¹² With this compare the dry-point by the same master, Lehrs, 72.

¹³ *Niederländisches Künstler-Lexikon*, III, 209, 1911.

THE BAMBERG TREASURY—I BY SIR MARTIN CONWAY

I—GLASS AND CRYSTAL

THE cathedral of Bamberg is indissolubly connected with the names of its founder the Emperor Henry II and his wife—Heinrich and Kunigunde—both of them afterwards sainted by the Church and since worthily held in honour. Heinrich was born in 973; between 998 and 1000 he married Kunigunde, whose sister Gisela was Queen of Stephan, the first Christian king of Hungary. On the death of Otto III, Heinrich became emperor in 1002. Not till 1014 was he actually crowned in Rome, two years before his death. He was buried at Bamberg. The cathedral had been begun by him at some unrecorded date, but was formally founded in 1007 and consecrated in 1012. It was for this consecration ceremony that a considerable number of the treasures we have to consider were prepared. The emperor likewise presented to the treasury a number of fine vestments, his royal robes, crowns and the like. In process of time, other precious additions were made to the collection, which became one of the finest in Germany. Of course, evil days followed. Much was worn out, some objects were made over, others were lost, perhaps stolen, so that only a fraction of what the treasury contained in its best days has come down to us. Of that fraction the cathedral itself now contains but a small part. What remained of the treasure in 1803 was "secularized". Fifteen chests packed full were sent off to Munich; much damaged work was sold. The Reiche Kapelle and the Royal Treasury at Munich were thus enriched. The splendidly bound manuscripts were given to the Munich Library, but others entered the library at Bamberg. A few of the vestments were returned to the cathedral in 1851, but the bulk of the

Bamberg treasure to-day must be sought at Munich.

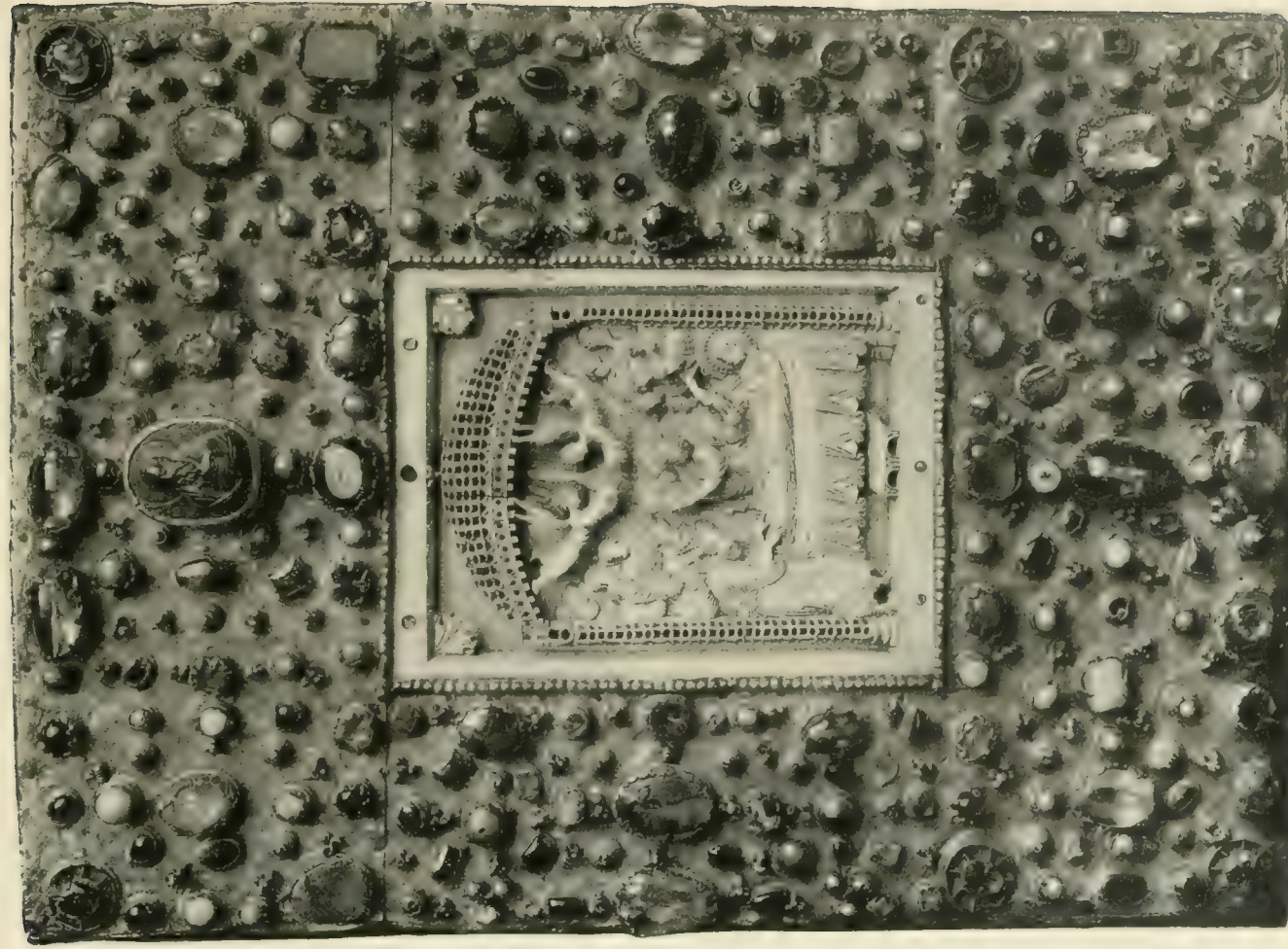
Perhaps its most striking feature is the marvellous series of ancient royal vestments which have thus been preserved. They will be discussed in another article, and will not find further mention here. Two remarkable antique objects thus claim first mention; they are the glass "Cup of S. Kunigunde" and an onyx dish, both probably made in Alexandria in Roman Imperial days. The glass cup, though the stem has been broken away, is a fine example of what the Romans called a "vas murrinum", in which the various colours were melted together to resemble precious stone. It probably dates from the 1st century A.D. The onyx dish is cautiously described as "late antique", which I suppose means "about 4th century A.D.". Vessels cut out of precious stone are the hardest of all objects to date, because we have no certainly-dated examples as points of departure. This dish, however, with a double palmette in the central oval and running spirals round the margin, is less enigmatic than most, for analogous forms can easily be found among the numerous remains yielded by the soil of Egypt in recent years, and dating from the 3rd to the 5th centuries. This dish, however, does not properly belong to the cathedral, but came from the neighbouring church of S. Stephan.

Next in date is a knife, contained, handle and all, within a carved ivory sheath. The knife itself, with a plain horn handle, may be referred back as far as the time of the barbarian invasions, but there are no features to date it by. The ivory sheath, decorated with a carved interlaced pattern and a bird's head, as well as with some fine filigree and flat garnets within *cloisonné* frames, belongs to no later period than the 9th century, and may

A

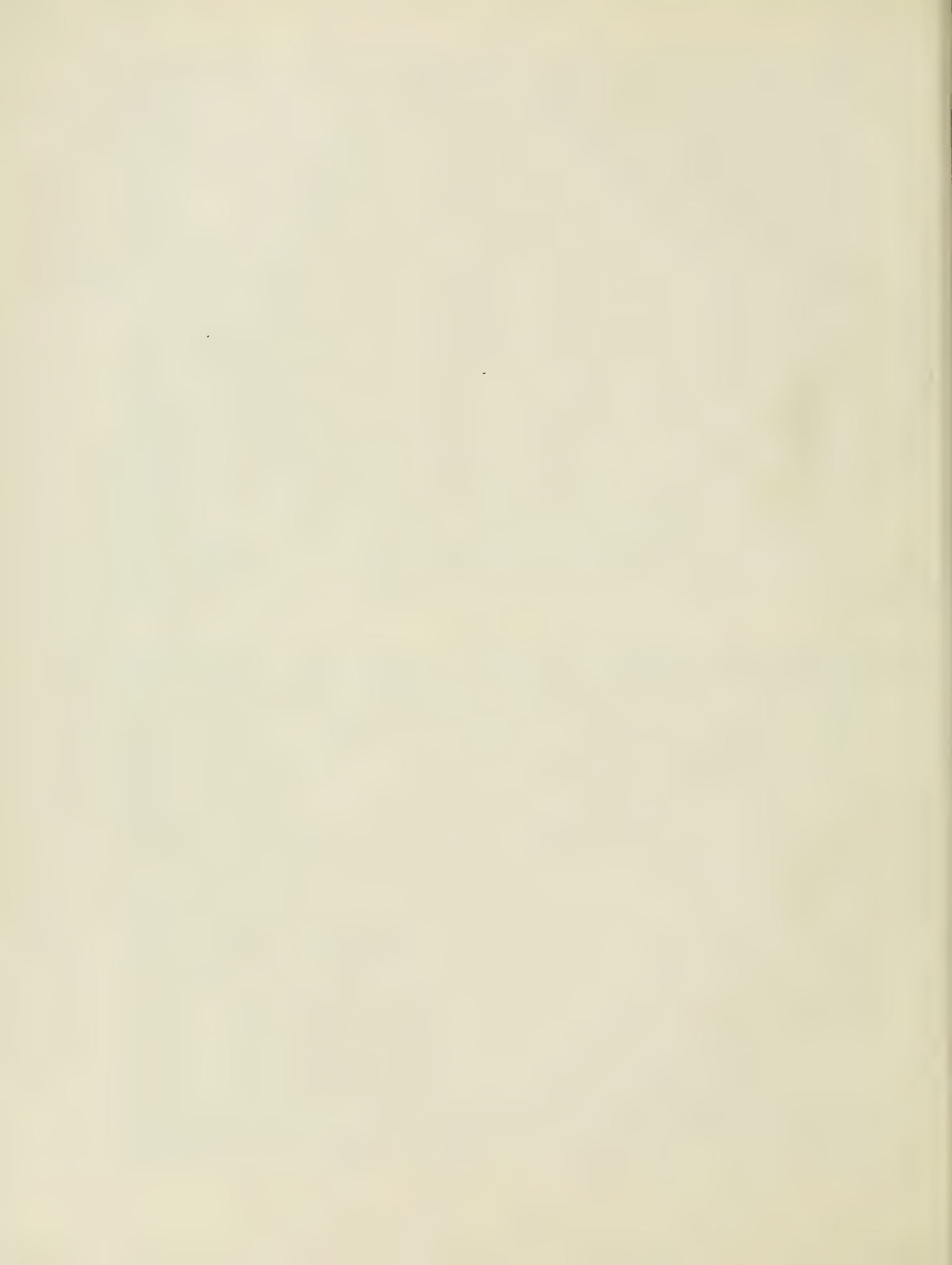


B



(A) MUNICH LIBRARY, CIM. 59, IVORY PLAQUE LATE 9TH CENTURY; (B) MUNICH LIBRARY, CIM. 58, 10TH CENTURY; FRAMES OF BOTH, END OF 10TH CENTURY

BYZANTINE BINDINGS OF GOSPELS FROM THE BAMBERG TREASURY, NOW IN THE KGL. HOF- U. STAATSBIBLIOTHEK, MUNICH





(C) BYZANTINE, IVORY DIPTYCHS, ON THE BINDINGS OF TWO GRADUALES, 2ND HALF OF 10TH CENTURY

The Bamberg Treasury

even be as early as the 7th. On what grounds Dr. E. Bassermann-Jordan and Dr. W. M. Schmid assign it to an Italian origin they do not record.¹ Two other exceptional objects may here find place; they are of rock-crystal, and both, no doubt, of Egyptian Fatimite workmanship of about the 10th century. The first is a mace-head, a lump of crystal boldly decorated with the figures of beasts. The finest mace-head of the kind surmounts the Hungarian sceptre; another like it is the Berlin Zeughaus, whilst two more are known attached to reliquaries. The other crystal object at Bamberg is called the "Lamp of S. Kunigunde", and is not unlike a candlestick. It is, however, only a reliquary, made up of various crystal fragments and supported by three recumbent and very Fatimistical lions. These lumpy objects, with their quaintly-constructed beasts, are highly picturesque, besides being excessively rare.

II—BINDINGS

The group of bookbindings demands and repays careful consideration. The earliest was made at Reichenau about the middle of the 9th century, the sides of the book being covered with contemporary Byzantine silk. This is protected by a flat silver gilt border round the edges and partially covered by the figure of a seated saint cut out in outline from a plate of silver. It is rude work and not very decorative. More elaborate and better executed fret-work of the same kind, probably done at Ratisbon, covers the back of a "Sacramentarium" written there early in the 10th century. Much better work, said to come out of the same abbey, is the back of a third binding of the same date. Here the border is of graceful design, whilst the five medallions, cut like it out of silver plate, are charmingly engraved with *The Lamb* and *The Cardinal Virtues*. The engraving in this case is far finer than in the others and of a different school, the character of the design being markedly Byzantine.

If the decorated bookbindings made in Western Europe during the 9th, 10th, and 11th centuries are brought together (as by photography they can be) and arranged in chronological order, they divide themselves into two groups. The earlier, which contains as best example the "Gospels" of Charles the Bald, is characterized by a barbaric splendour of ivory, gold and jewels, the stones being massively set and roughly grouped, the filigree thick, the general design bold. This style is maintained till near the end of the 10th century, when, with the famous "Codex aureus" of S. Emmeran's (c. 980-990), now in the Munich Library, a sudden change is apparent. Delicacy, symmetry and refinement take the place of the former rude magnificence. Filigree becomes elaborate. Stones are set in complicated foliated

settings often raised high as on cups, columns or arcades. The area to be decorated is more minutely subdivided. This change marks the appearance in Germany of Greek workmen who came in the train of Theophania, Byzantine bride of Otto II (m. 973). It is usual for German writers to claim the splendid goldsmiths' works, undoubtedly made in Germany from this time on, as by German craftsmen influenced by these Greeks; but there is no reason to think that German hands had any share in the work. Greek goldsmiths, working for royal and episcopal patrons, probably made all the finest treasures of the kind, and it was only the heavier work in bronze and the cruder pieces wrought in gold which were made by Germans at Hildesheim under Bishop Bernward, and thereafter at several other centres. Two of the Bamberg bindings (Munich Lib. Cim. 56 and 58) [PLATE I, A, B] made before the end of the 10th century are clearly of the finer class. Both include an ivory in a wide golden frame enriched with a multitude of jewels. In one (58), the jewels, though arranged with artful skill, seem to be promiscuously scattered over the area, the design being calculated to please local contemporary taste. They include a Byzantine cameo and a number of engraved gems which must have come with Theophania. The other (56) is more regular in design and is richly encrusted all over between the stones with elaborate filigree. There is nothing German about either work except one of the ivories, and that is attributed to the school of Lorraine and Burgundy. In a long appendix our authors make a learned, ingenious, and most interesting plea for the German authorship of these things, but it is not convincing. No one doubts the German element, but it is the Greek hand that has to be disproved. Greeks in ancient days working for Scythians were affected by the taste of their employers. So it was with East and West Roman artificers after the Barbarian invasions working for Gothic, Lombard, or Frank buyers; and so again about the year 1000 A.D., with Greek craftsmen employed by Ottonian masters. The ivory carvers alone maintained themselves in the presence of the Greeks, though they also based their designs very largely on Byzantine originals. This is apparent in another binding (Munich, Cim. 57), likewise from Bamberg. Here the ivory is of the school of Reims, made more than a century earlier; the enamels are pure Byzantine, probably imported, except four roundels locally manufactured in the Byzantine style. The setting of the stones is German, if you please, but only the back cover looks like German work. Yet more markedly Greek is the last of this group of bindings (Munich, Cim. 59), in the centre of which is an ornament, apparently from a sword-pommel, bearing inscribed Cufic letters, the area of the whole cover being divided into four panels

¹ *Der Bamberger Domschatz*, Munich, 1914 [see *The Burlington Magazine*, Vol. XXVII, p. 197].

The Bamberg Treasury

by broad bands of filigree-faced gold and set cabochons. Each panel is occupied by a gold plate, beaten up over a mould with a thoroughly eastern pattern of beasts in pairs. The use of dull and bright gold in juxtaposition adds to the effect of this as of the other bindings. All these splendid books appear to have been imperial gifts to the cathedral at the time of its consecration or soon after.

It is impossible here to devote the attention they deserve to the numerous ivories, included in book-bindings or independent of them, contained in the Treasury. Best are two beautiful Byzantine diptychs of the second half of the 10th century [PLATE II, C]. They consist of four similar panels each containing a full-length figure. The finest of this sort is the *S. John Baptist* at Liverpool. These do not reach that degree of excellence, but are good school work of the date, dignified in their calculated simplicity. The other panel carvings belong to well-recognized German groups described in detail in Goldschmidt's great unfinished

"Corpus". A large crucifix figure (79 cm. in height) is an exceptional object. It has been twice struck by lightning and more than twice repaired. The date assigned for it is the early part of the 10th century. There are traces of gilding on the loin-cloth. The feet are not nailed. The features are rather coarse, but the whole effect is dignified and monumental and the work takes high rank among western sculpture of so early a time. It is supposed to have been carved in Lorraine, the home of Kunigunde, and to have been given by her husband to the Cathedral. Finally there are two ivory combs, such as, down to the 13th century, were used when anointing a bishop. One has two eucharistic doves carved on one side of it and is thought to be of Syrian provenance. The other with an equal-armed cross in the centre is described as probably made in Egypt after a Persian prototype. These refinements of attribution hardly carry conviction. The ascription of both combs to the 11th or 12th century is probably correct.

A DOSSO DOSSI IN THE BOYMANS MUSEUM BY F. SCHMIDT-DEGENER

IN his "Comments on Correggio", Mr. Berenson first gave a lucid characterization of Dosso Dossi's romantic personality. Yet it is only since the publication of two modern monographs on the brothers Dossi, the one by Herr W. C. Zwanziger, the other by Frau H. Mendelsohn, that we are enabled to form a nearly exact idea of the extent of his *œuvre* and its full significance.¹ Will the number of paintings by the prolific Ferrarese be sensibly increased by further discoveries? I think that admirers of Dosso will easily recognize his essential characteristics in the picture reproduced here in the PLATE, A, *A Satyr and Nymph*, belonging to the Boymans Museum in Rotterdam. So far as I know, this picture has never been discussed in art-literature.

In 1811 M. F. J. O. Boymans intended to sell his collection. He himself wrote a French catalogue — a real encomium — and had it printed, but the sale never took place. Here the picture, like many a good Dosso, is called "Correggio". Going a step further in the same direction, the catalogue of the museum (1852) calls it "Titian". In 1892 it subsides into "Venetian school". The

catalogue of 1907 goes still farther afield in giving it to Veronese.

Of its history before 1811 nothing is known. I carefully compared the composition of our picture with the description of *A Satyr and Nymph* by Dosso, which, in 1604, entered the collection of the Emperor Rudolph II in Prague and has not as yet been identified.² This picture was damaged during its transference from Italy and restored under the direction of the emperor himself — the nymph especially having been damaged "above her girdle". In order to establish the identity of M. Boymans's painting with the Emperor Rudolph's, traces of this restoration should be visible. But in the present picture only the head of the satyr has suffered; the nude flesh of the nymph is perfectly preserved. The emperor's picture was, moreover, executed on a plaster ground, whereas our *Satyr and Nymph* has been painted on a panel coated with linen. We may therefore be sure that the description refers to another composition larger than the one in Rotterdam, which measures only 24 x 20 ins.

M. Boymans kept a copy of his catalogue and supplemented it with manuscript notes. In these he describes the subject of his "Correggio", and remarks in the declamatory style of his period:

This is a beautiful and very rare work of this master; the picture has suffered and ought to be carefully cleaned.

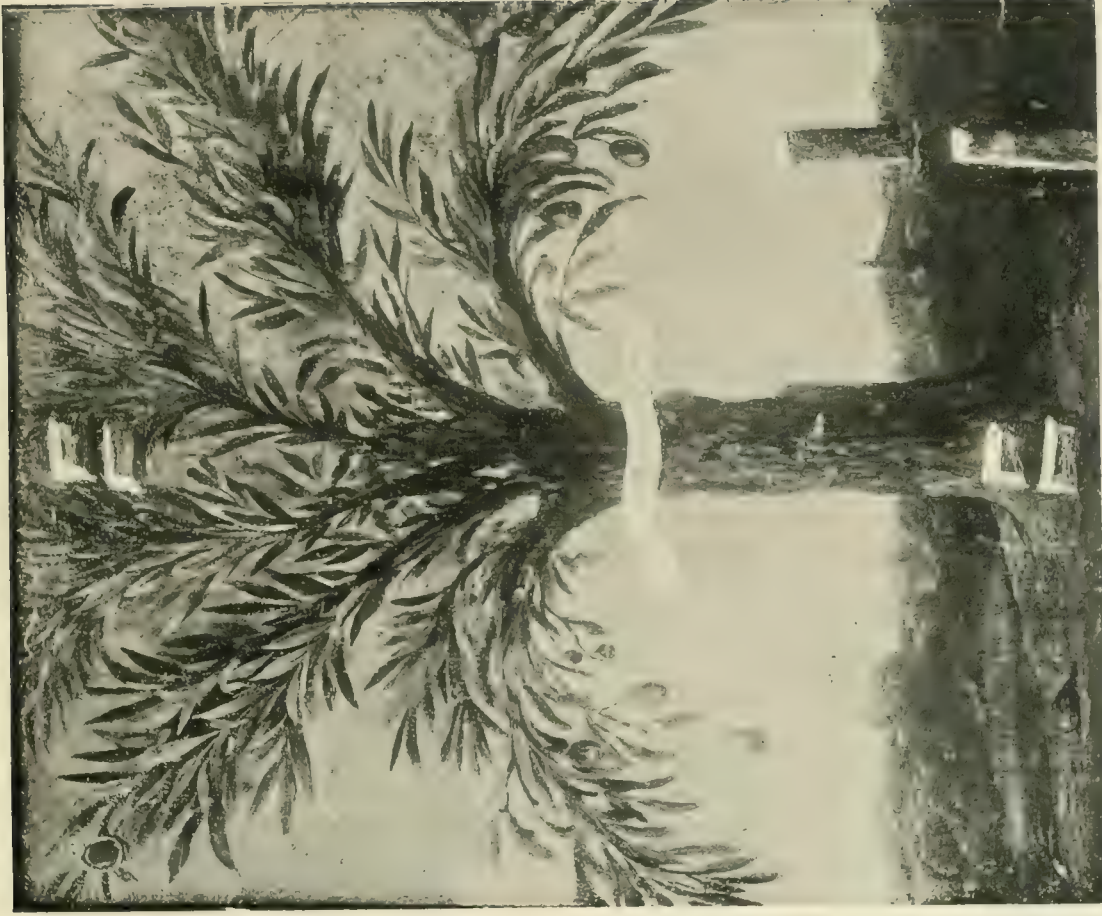
Towards the end of 1913 this cleaning was at last carried out and with a very happy result. The background proved to be entirely re-painted; it

¹ Zwanziger (W. C.), *Dosso Dossi*, Leipzig, 1911. Mendelsohn (Henriette), *Das Werk der Dossi*, Munich, 1914. These authors disagree on an essential point: the works to be attributed to Battista Dossi. The book of Frau Mendelsohn, being later in date, affords the richer information; it combines sound application and penetrating discussion. One has, however, the impression that Herr Zwanziger's conception of Battista's achievements approaches the truth nearer than Frau Mendelsohn's hypothesis, classifying the same paintings as early works by Dosso.

² Venturi (Adolfo), *Zur Geschichte der Kunstsammlungen Kaiser Rudolph II*, in *Rep. f. Kunstwissenschaft*, 1885, pp. 12 and 18.



(A) A SATYR AND NYMPH, BY DOSSO DOSSI, OIL, ON LINEN-COATED PANEL, 61 X 50.8 CM.



(B) REVERSE OF (A): A DEVICE, AN OLIVE TREE SHEDDING ITS LEAVES. OIL, ON PANEL. THE CARTELLINO IS INSCRIBED "INFOELIX FATUM CADIT AH! DE RAMIS OLIVAE"

A Dosso Dossi in the Boymans Museum

had been blackened and enlarged in order to make the top rectangular, and it had been robbed of its beautiful landscape. The low arch which closes the composition, and under which the landscape is seen "as from within a cavern"—a characteristic Dosso effect—was obliterated. The big tree had also disappeared, and with it the perpendicular lines that meet the heads of satyr and nymph and seem to fix them on the surface, *epideictic* lines as they may be called; the horizon and its sloping line, which accentuates in a grand and simple way the impetus of the satyr, was also lost.

The rediscovered landscape, divided by the big tree, strikes three distinct notes. Behind the satyr extends a declivity of tender green, a deserted meadow silvered by the evening dew; over it hangs a sulphurous sunset, imperceptibly touched with crimson; the deep blue of the heaven, seen on the other side of the tree, is covered with white clouds, reflecting the cold light of the eastern sky.

The coarse repainting must account for the fact that a work of such exquisite qualities—having a prominent place amongst the few Italian paintings in Holland—never attracted the attention of students.

The back of the panel has been cleaned, too. Here a large, symbolical tree has appeared, surrounded by a mountainous prospect, with distant forests coloured like an ancient tapestry, and with rosy dots of light in the distance [PLATE, B]. Here, too, Dosso's style is very evident. The spreading boughs filling the upper part of the surface remind one of the frescoes in the Villa Imperiale at Pesaro. This landscape was executed, in full *impasto*, on the rough, uncoated wood, the treatment being as broad, free and vigorous as if it were from Constable's brush.

On the tree is fastened a *cartellino* bearing an inscription in leonine verse: "*Infelix fatum cadit ah! de ramis oliva*"—"Unhappy fate! the olive falls from the boughs". Olives are, indeed, seen dropping from the boughs. I have failed to unravel the enigma contained in this bad Latin. There may be an allusion to the untimely death of some one belonging to a noble family; and Prof. Giuseppe Agnelli, librarian to the Biblioteca Comunale in Ferrara, was kind enough to point out to me the existence of Ferrarese families called Olivi, Olivieri and Olivati, to one of whom, possibly, the emblem may apply.

Where every detail proclaims the name of the artist, it seems superfluous to insist upon Dosso's authorship. To the student of the Dossi the type of this *donzella* with open mouth will be just as familiar as are the peculiar bright yellow of her locks, and the strong characteristic purple which fills up the left lower corner of the picture.

As to the subject represented, it is the eternal strife between great Pan and the nymph. A frightened oread tries to free herself from the sudden grasp of a brutal faun. His muscular arm and mighty back are reddish-brown; small horns pierce the dark curly hair, wreathed with vine-leaves; over his right shoulder hangs a black leopard-skin with yellowish patches. The satyr plays the dark part in the colouring of the whole. The nymph, on the other hand, is all light: her flesh is like luminous ivory, smooth and solid; her linen is foamy white; brilliant rows of pearls adorn her loose golden tresses. The glowing purple of her velvet garment may be called the key-note of the composition. From the fair curls a rosy ear emerges; the temples are made translucent by a *glacis* of delicate blue; the little cherry lips are crying in vain.

A well-known picture in the Pitti Gallery represents a similar subject. Critics disagree in giving it either to Giorgione or to Dosso. It possesses in a high degree the Giorgionesque mood, but it has evidently Dosso's colouring. Regarded as a Dosso it must be a rather early work. The picture in Rotterdam, on the contrary, dates from the artist's maturity, probably from about 1535. Both paintings offer a striking contrast as to the conception of the subject. In the Florentine picture the vulgar attack of the faun is met with the irony of a goddess: beauty escapes in a grave queenly manner. The picture in the Boymans Museum has a more dramatic tension: it makes one feel near to Ariosto, Wild instantaneous action, a compact group, audacity of mimetic expression and emphasized colouring, all this is incompatible with the genius of Giorgione. There is a cry and a shout, the little nymph is indignant and helpless, the faun is dominant. Here Dosso indulges his own temperament. Not even an echo of Giorgione's dreamy symphony is left. The pathetic incidents are far from being neglected when the secrets of Arcady are told by the romance of Ferrara.

TAPESTRIES AT EASTNOR—I BY A. F. KENDRICK

THE long purses of transatlantic collectors and the discriminating zeal of the directors of continental museums have already made inroads into our national stores of tapestries: but the wealth of this country in tapestries is very great, and the

leakage so far, with one notable exception, has not given cause for real alarm. What the near future may bring is another matter. Already before the war we began to discover that we could more easily dispense with the art treasures accumulated by our ancestors than with some of the adjuncts

Tapestries at Eastnor

of 20th-century civilization. Hitherto the risks our tapestries had run were by cutting up, by moth, or by other neglect. Like pictures, they require periodical attention, and to ignore this is to fail to discharge a real debt we owe to generations to come.

Although the output of our own tapestry factories was very considerable during the 17th and 18th centuries, when many of our great houses were being re-built or re-furnished, numerous sets were acquired from abroad. At Burley-on-the-Hill the tapestries are mostly English. Boughton contains about 30 English panels out of a total of almost 100, and this ratio is probably somewhere near the average.

Eastnor reaches the opposite extreme. It contains about a score of tapestries, all foreign. The number is equally divided between French and Flemish. The earliest set, in the Great Hall, has a special interest for students of English tapestry, as it was woven in a factory which served as a model for the tapestry works at Mortlake.¹ They are the product of a royal factory set up in Paris by Henri II a century before the Gobelines works on the other side of the Seine commenced a career which ultimately eclipsed this as well as most other tapestry works. It was at first installed in the Hôpital de la Trinité, but under Henri IV looms were set up in the Louvre.

With the encouragement of successive kings of France, the Parisian works surpassed those of the Low Countries, which were being continually drained of their best operatives by foreign rulers desirous of perpetuating their memories as patrons of the arts. Flemish weavers went to Italy, and the Parisian factory, as well as Mortlake afterwards, owed a great deal to immigrant craftsmen from the Low Countries.

A few panels at Holyrood were made at the Paris workshops, and in the possession of the Earl of Carlisle at Naworth Castle there is a set woven from the same series of cartoons as those belonging to Lord Somers at Eastnor. It was a very popular set, and it was reproduced several times between the years 1570 and 1660. The subject is the history of Artemisia. Just as the Carian queen summoned the poets to give voice to her grief for Mausolus, so Catherine de Médicis, the new Artemisia, employed the poetic and artistic genius of her time to give expression to her sorrow for Henri II. The place of their son Charles IX in the allegory was that of Lygdamis, and the circular "Chapelle des Valois," built by Catherine at St. Denis (destroyed early in the 18th century),

¹ When the project for the establishment of a tapestry factory in England under James I was referred to a committee, a copy of an edict of Henri IV was supplied to them: "Wherein the better to prepare your judgements . . . we have sent you a copy of an edict made some years since by the late French king, when this art was by himself established in France, from which you may take some light. . . ."

was the new Mausoleum. The verses of one Nicholas Houel were the basis of the cartoons, but the allegory once established, the story was not allowed unduly to shackle the genius of the artists. Contributions were made by various draughtsmen, some French, others Italians working in France, until at last the subjects reached the unprecedented number of 38. Among the designers the following names are recorded:—Antoine Caron, Léonard Thiry, Lerambert, Patin, De Court and René Boyvin. The drawings are preserved in the Bibliothèque Nationale in Paris. It was a tedious and laboured story, but the large number of the designs gave a wide choice to the weavers, and they improved matters a little by the selection of those which offered them the best scope. The tragic death of Henri IV brought the cartoons again into favour under Marie de Médicis, but they continued to be used for another fifty years—long after the subjects ceased to have any special significance. The French Mobilier National still possesses 28 tapestries out of a number once considerably larger, belonging to sets woven by royal command.

The first cartoon of the series, designed by Antoine Caron, is represented at Eastnor. The subject is the sacrifice of an ox on an altar erected in front of a temple, in the presence of the queen and her son, who kneel in the foreground on the left. Before the altar are some boys, faintly reminiscent of Luca della Robbia's, singing from books of music.

Another of Lord Somers's panels represents half of the 21st subject, which is thus officially described: "La reine, montée sur un autel, paraît vouloir enlever avec un ciseau et un maillet la couronne qui surmonte la tête d'une statue placée devant elle." The chief incident is omitted in the tapestry, which represents the queen and the young prince in helmets, attended by groups of warriors with standards and military trophies.

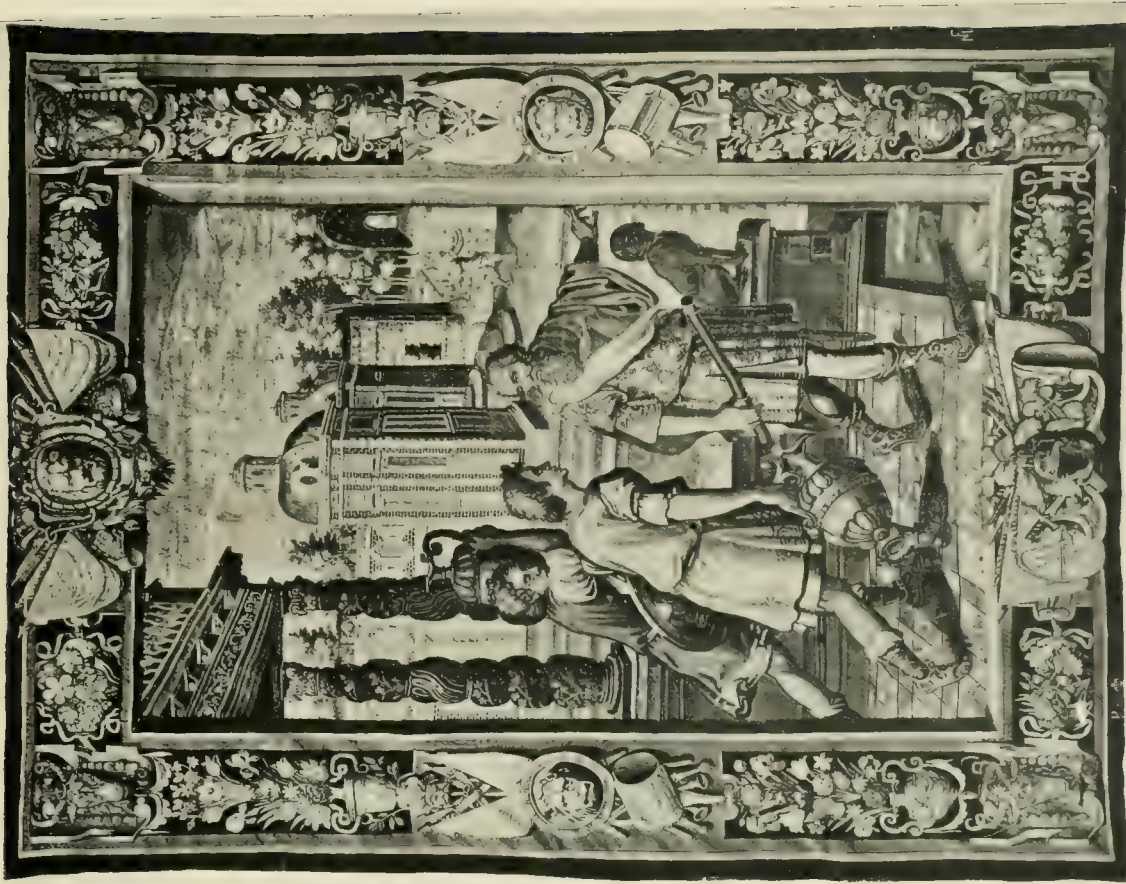
A third panel, showing trumpeters on horseback in the foreground, and running figures, and ships full of armed men in the distance, perhaps represents the athletic exercises of the prince.

Another shows warriors carrying spoils of a campaign. The last two are illustrated in PLATE I, A, B. Neither has any particular theme. The three venerable figures in the foreground of the first may be priests; those in the other are warriors. The time had already come when decorative effect was of more importance than the story to be told. The real subject of the one is the pleasant little formal garden behind the balustrade, with its handsome arched gateway; and of the other, the architecture in red brick and white stone set against a background of green, shady pergolas.

The same tendency is illustrated in the elaborate borders. Early tapestries had no borders at all, unless the explanatory inscriptions, placed in the



(A) DECORATIVE GROUP 4.11 X 3.12 M.



(B) DECORATIVE GROUP, 4.11 X 3.10 M.



PORTRAIT OF A WOMAN ; BY FERDINAND BOL, CANVAS, 67.3 × 58.4 CM. (MR R. C. WITT)

A PORTRAIT BY FERDINAND BOL

Tapestries at Eastnor

sky or in the foreground, could be so regarded. Afterwards, a narrow band of flowers ran round the edge, with banderoles containing inscriptions. By the 17th century, the border had become an

important feature of the design, often representing, as in the Eastnor panels, a broad and ornamental framework, beyond which the scene was viewed as through an aperture.

A PICTURE BY FERDINAND BOL BY C. J. HOLMES

FERDINAND BOL in his signed and dated works is hardly ever more than a mediocrity, and as a rule is one of the dullest of Dutch painters. Yet in the days between 1631 and 1640, when he was Rembrandt's pupil, Bol seemed to have caught the secret of his master's style more fully than any other. Their works in etching and in painting may still be confounded; indeed, the most searching criticism of Rembrandt may sometimes hesitate to say exactly where the master's work ends and the pupil's begins. The most recent and striking proofs of this confusion is furnished, of course, by the famous portrait of Elizabeth Bas in the Rijks Museum. Dr. Bredius dates this picture 1640, when Bol leaves Rembrandt to start on an independent career. The interesting little portrait from the Marquis of Lothian's collection, now belonging to Mr. R. C. Witt, must date a year or two later [PLATE]. Though the model is not one of Rembrandt's models, the influence of Rembrandt is still paramount in the general design, in the scheme of rich crimson and dark brown, and in the dress with its broad-brimmed hat and feather, and, above all, to the painter's eye, in certain passages of handling. This is notably

the case in the treatment of the slashed sleeves at the shoulder, where the material appearing through the openings in the crimson dress is put in with broad touches of black and white, with a certainty and richness of pigment which Rembrandt himself could not have surpassed.

Those who know the picture only through the reproduction published by the Arundel Club will have missed much of its quality; for there the modelling of the cheek, and in particular the drawing of the ear, have been entirely lost. The flesh tones, it is true, have not even in the original quite the luminosity and palpitation which we find in Rembrandt at this time. The modelling is that of a sound craftsman rather than of a great painter, but it is still far removed from the polished inanity to which Bol afterwards sank. Like so many other pupils of great men, his talent flames up for a moment when he is under the immediate inspiration of his master. When that inspiration is removed the fire burns out almost at once. Mr. Witt's picture deserves a record, as it is one of the few works that Bol produced in the brief period before he forgot all he had learned from Rembrandt: before the reflection of his teacher's genius fades and becomes indistinguishable.

MONA LISA BY LIONEL CUST

THERE seems to be some need of an apology for mentioning once more in *The Burlington Magazine* this world-famous picture. Famous as it was before, the ravishment of *Mona Lisa* and subsequent restitution to the Louvre, a squalid story in itself, brought the picture into the domain of the cheap and shallow journalist ready to make copy for business purposes of any information good or bad, true or false, which might help to keep the subject alive in public curiosity. Let it be conceded that this portrait had been invested with an aureole of exaggerated brilliance by certain distinguished literary characters of the 19th century. In the case of works of art undue laudation sometimes brings reaction in its train. Even Raphael's *Madonna del San Sisto* has been reviled as a piece of shoddy commercialism. There is no particular skill demanded in taking shots at a masterpiece, the very eminence of which makes it an easy object to hit.

There are surely many persons who have at first felt some disappointment when they first came before *Mona Lisa* in the Salon Carré at the Louvre, and learnt that this was the famous portrait, which to Walter Pater was "the head upon which all the ends of the world are come", "this beauty into which the soul with all its maladies has past!", "the embodiment of the old fancy, the symbol of the modern idea". Even Robert Browning felt so cold before this portrait that he was ready to assume that the painting in the Louvre was a copy. It is possible, however, to feel unmoved by a work of art and yet confident of its greatness. For more than four centuries *Mona Lisa* has smiled upon the world, and no person has penetrated the secret of that smile. Copies innumerable have been taken of her face, but no painter has succeeded in doing more than make a mere transcription.

The publicity attached to the theft of *Mona Lisa* from the Louvre led to further literary activity on the part of earnest young students eager to make

"Mona Lisa"

their own reputation by destroying that of some famous work of art. At the same time there emerged from retirement in many hiding-places copy after copy of the famous picture, some of which had, at some period of their existence, played a part in masquerade as the original work of Leonardo. Among the latest writers to enter the field are M. Coppier in "Les Arts", for January, 1914, who seeks to prove that the portrait in the Louvre may be by Leonardo, but cannot represent Lisa Gherardini, the wife of Francesco del Giocondo, and now Mr. John R. Eyre,¹ who seeks to prove that two versions of *Mona Lisa* must exist, and that one of these is identical with a portrait lately discovered at Isleworth, and now apparently added to the increasing number of doubtful old masters in the Museum at Boston, U.S.A.

As Mr. Eyre is audacious enough to reproduce this Isleworth version and the Louvre portrait side by side, it is not necessary to follow him in his arguments or the impossible task of proving that the Isleworth picture is an original work by Leonardo da Vinci. The two portraits, in spite of extremely bad printing, tell their own story, each quite clearly enough, even in photographic reproductions, and the Isleworth version does not call for any closer examination.

Mr. Eyre, however, has done some service in collecting together the evidence relating to *Mona Lisa*, including M. Coppier's article, though he tries without success to manipulate this evidence so as to establish his own point of view. Like other writers on art, especially German students, he states a hypothesis, or more than one, and then becomes so enamoured of it that he is convinced that it is true, so that he is ready to construct a whole edifice of argument upon it regardless of the hopeless instability of the foundations on which it depends for support.

It is a singular and unfortunate fact that so much of what we know about the lives of certain individuals of the highest eminence in history is based upon tradition, and not on established fact. Dante, Shakespeare, Christopher Columbus, to mention a few instances, are mainly known to us by tradition, and there is nothing exceptional in finding that tradition in the case of a famous artist like Leonardo da Vinci is very vulnerable to the assaults of documentary research. M. Salomon Reinach has remarked with reference to the portrait of *Mona Lisa* that there is very scanty proof that the famous portrait in the Louvre is the actual portrait of the wife of Francesco del Giocondo, painted by Leonardo, but it does not follow that absence of proof is sufficient to establish a negative. The deficiency is supplied by tradition, which must be accepted for what it is

worth. All the artillery of modern criticism has failed to dislodge the four great works by Leonardo, which are among the great treasures of the French nation. In spite of these attacks there is still every reason to believe that three of these famous paintings, the *Virgin and Child with S. Anne*, *S. John the Baptist*, and *Mona Lisa*, are the three actual paintings which the Cardinal of Aragon saw in Leonardo's house at Cloux, near Amboise, in October, 1517. No other version of any one of these three paintings has succeeded in establishing any claim to being even a replica from the hand of Leonardo himself. In the case of *The Virgin of the Rocks* the controversy raged round the authenticity of the version in the National Gallery rather than of that in the Louvre. Recent documentary evidence shows that Leonardo was probably responsible for both versions, but whereas the painting in the Louvre has still to prove its claim to be the work of Leonardo himself, it is now certain that that in the National Gallery was the work of Leonardo, assisted perhaps by Ambrogio de Predis.

Posterity has but scanty opportunities for penetrating into the intimacy of a painter's workshop. Had Leonardo been a Benvenuto Cellini we might know much more about his work in every branch of the arts. Really great artists are not interested in their own personality; they aspire to be judged by their works and not by their lives. It is upon hearsay and gossip, therefore, that personal information about Raphael, Michelangelo, Leonardo and other great artists mainly depends. A certain amount of this hearsay evidence takes a more solid form in tradition, and thus affords a firmer basis for research. In our own time gossip or hearsay is so quickly registered in print that its value and authenticity are seldom put to the test; but *littera scripta manet*, and an untruth, once it is put into print, in most instances finds someone ready to accept and repeat it as a statement of fact.

The debt owed by posterity to Giorgio Vasari can never be repaid adequately; it is sometimes not recognized at all, when his shortcomings receive greater attention than his whole marvellous achievement. Vasari was an assiduous collector of gossip, especially about contemporary artists, and gossip was no more to be trusted in Florence than it is at this day in Piccadilly, Broadway, or the Champs Elysées. Contemporary gossip is, however, always interesting, even when spiced by scandal or personal animosity, or traceable to the sociable *ennui* of a lady's boudoir or a club smoking room. It is to Vasari that we owe much of our knowledge about the life of Leonardo da Vinci, and, even if he can be convicted of recording impossible statements, it must be remembered that Vasari was born in the lifetime of Leonardo, that he was on intimate terms

¹ *Monograph on Leonardo da Vinci's "Mona Lisa"*, by John R. Eyre. London (Grevel & Co.), 1915.

with Michelangelo, Leonardo's great rival, and that many persons were still alive and able to give Vasari information about an artist of such repute as Leonardo. It must also be remembered that the account given by Vasari of Leonardo, in the first edition of the “*Lives of the Painters*” in 1550, was revised in his second edition in 1568, showing that it received special attention from the author. Possibly the second edition of Leonardo's life contained more actual gossip than the first, and that Vasari was crammed by his friends with *molte novelle e infinite bugie*. Vasari's account of Leonardo da Vinci is in itself so valuable a historical document, that it is possible to excise all that is mere gossip—for instance, in the case of *Mona Lisa*, about the lady's love of music, or the painter's treatment of her eyebrows—without

affecting the value of the whole. The main facts, as collected by Vasari, remain without dispute, and the existing works, which have been ascribed by generations to Leonardo, still remain unshaken in this attribution. Further documentary research is more likely to result in the restoration to Leonardo of other paintings, in which he is now denied a share, even if it should be proved that in most cases, perhaps in every case, the painting was finished by an assistant, Melzi, Salaino, or de Predis. Whenever *Mona Lisa* shall re-appear to smile upon her votaries in Paris, let her be accepted as the harbinger of a new era of criticism, when it shall be a nobler duty to maintain and add to the worth of a great work of art, than to undermine and belittle it, after it has survived the vicissitudes of so many generations.

REVIEWS

DIE SALZBURGER MALEREI des frühen Mittelalters, 2^{er} Th.; GEORG SWARZENSKI; Tafelb. (457 Abbild. auf 135 Lichtdrucktaf.), M 96; Textb., M 54. Leipzig (Hiersemann).

The scope of the work, which is the result of ten years' study on the part of the author, comprises introductory chapters on the beginnings of the painter's art in Salzburg in the Carolingian period; the succeeding interval down to the appearance of the Romanesque style; the zenith of the Romanesque period; the succeeding style; and lastly the works and schools of the neighbouring provinces in the 12th century. Supplementary chapters deal respectively with the title-pages and verses occurring in early manuscripts; the Salzburg calendar of the 11th and 12th centuries, and comparative tables, ending with five indexes. The text is contained in one volume, the other being a portfolio of 135 collotype plates of no less than 457 subjects. Of these last only three depict wall-paintings, all the rest being occupied with illuminated books. The wall-paintings consist of two standing figures of saints under an arcade, from the parish church of Mariawörth, and a fragment of a *Nativity* from Pürgg. Naturally these subjects, from their scale and their monumental character, are of the greatest interest from the architectural standpoint, and yet they scarcely differ at all in treatment from the miniature works of the same period. They exhibit the same physical features, viz., the almond-shaped eyes and large pupils, the exaggerated hands and feet, especially the feet, and the same mannerisms of drapery with broad parallel folds, accompanied by a capricious little floating tail of skirt or mantle. Certain peculiarities, however, strikingly dissimilar from conventional treatment, occasionally occur, as for instance in a miniature of the *Martyrdom of S. Andrew* (pl. 62, No. 200) from an illuminated MS. from the nunnery of S. Erentrud at Munich. In this instance the saint is represented, not crucified on the usual cross saltire, but in the act of

being bound with thick ropes to a Latin cross. His facial type, by the way, assimilates very closely to the features traditionally assigned to S. Peter. Another miniature (pl. 62, 199) from the same book depicts the favourite subject of S. Martin dividing his cloak, but the saint, curiously enough, is clad in civilian dress, and, except that the incident itself is unmistakable, there is a complete absence of the usual indications of the military status of the holy catechumen. Two pages, depicting the seasons (pl. 7), from copies of Bede in the Imperial Library at Vienna and at Munich respectively, in spite of the difference of subject, are, both in drawing and in general composition, strikingly similar to the famous embroidery roll commonly called the Bayeux tapestry. Again, some pages from a Bible in the university at Erlangen (pls. 40 and 49) afford the closest parallel to the arrangement of the so-called medallion windows of early 13th-century date, of which those surrounding the Trinity Chapel at Canterbury Cathedral are perhaps the best known examples in our own country. Instances like these emphasize in a peculiarly interesting way the correlation of the decorative arts in the middle ages. A curious case of literalness is that of a miniature for a book of the gospels, depicting the visit of the Maries with spices to the sepulchre (Pl. 18; no. 58) in which one of the holy women is represented in the act of incensing the empty tomb with a chained censer just such as would be used liturgically in contemporary Christian worship. Of course it goes without saying that however clear the collotype reproductions, the rich effect of the gold and colour, which constitute the greatest share of the charm of mediæval illustration, especially those belonging to the earlier periods covered by the book under notice, is necessarily absent from black-and-white renderings. The effect is one which no letter-press, however detailed and lucid, can avail to convey

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except in imagination. This much being understood, it is not easy to speak too highly of the admirable quality of the illustrations. Incidentally they supply an instructive array of details of the costumes, armour, jewellery, implements, furniture, architectural ornament and other accessories of the age to which they belong; and the many tables and indexes go to make up a work singularly attractive and complete of its kind.

A. V.

BERNINI AND OTHER STUDIES IN THE HISTORY OF ART;
RICHARD NORTON; 69 helio. pl. (Macmillan.) 21s.

Mr. Norton's interesting book is divided into three parts, dealing respectively with great masters of architecture, sculpture, and painting. But though Bernini, with whom the first essays are concerned, was primarily an architect, one could have wished to hear more of this side of his versatile genius from so sympathetic a critic. Mr. Norton is chiefly interested in him as a sculptor, yet he makes a contribution to architectural literature in describing, with admirable accompanying illustrations, the collection of Bernini's sketch-designs for the Piazza of S. Peter's. These sketches have been reproduced on a small scale by Frascchetti in his biography of Bernini, but are little known in England. They were drawn in pen-and-ink on fourteen small sheets of paper and are in good condition. Mr. Norton believes that they passed from Bernini to Vanvitelli, architect of S. Peter's in succession to Bernini, thence to Andrea Vici, who was a co-worker with Vanvitelli. Vici left them to his grandson, Andrea Busiri-Vici. They were sold at auction in Rome in 1903, and are now in the Brandegee collection in America. Apart from their obvious interest as examples of Bernini's excellent draughtsmanship, they have considerable value as an indication of the symbolical character of the design for the Piazza and of the various stages by which it reached its present form. The Brandegee collection also contains a unique series of clay models for many of Bernini's best known statues, and these are illustrated in great detail from excellent photographs. The modelling shows a facility in rapid handling almost as remarkable as the miraculous but studied skill of such finished works as *Apollo and Daphne*, or the bust of Cardinal Borghese. Of Bernini's work as a whole, Mr. Norton takes a very favourable view, and discusses at length the value of the religious character of his sculpture for churches, just the one point where it appears to us he is most vulnerable. Mr. Norton even defends the "figures of angels fluttering about like great white birds" on the domes and roofs of various churches in Rome. He says, very justly, that Bernini impressed Rome "with his genius as no city but Athens has ever been impressed by a single artist." Later, speaking of his fountains, he writes that "no one ever understood the artistic value of water as Bernini did". It is hardly likely that Mr. Norton's estimate of the great Roman artist will be univer-

sally popular, but as Bernini is slowly attaining his proper place in art-history to-day, this fresh and vigorous essay will illuminate many misunderstood aspects of his work. A portrait, usually described as "Velazquez, by himself", in the Capitoline Gallery at Rome, is reproduced as being an authentic *autoritratto* of Bernini. The latter part of the book consists of three essays on the art of sculpture and two on Giorgione. A historical and critical study of "The Art of Portraiture, particularly in Sculpture" is followed by a comparison of "Pheidias and Michelangelo", the last of this trio being an exhaustive criticism of a head of Athena found by Mr. Norton at Cyrene. The concluding essays, on Giorgione, are controversial in that they include a careful catalogue of that painter's authenticated works, with the opinions of contemporary and modern critics cited in full. The collotype illustrations throughout are excellent, but the half-tone plates of Bernini's sculpture are of inferior quality.

M. S. B.

UMBRISCHE MALEREI des XIV, XV, u. XVI Jahrhunderts, Studien in der Gemäldegalerie zu Perugia; von EMIL JACOBSEN, 73 Lichtdrucktafl. Strassburg ("Zur Kunstgeschichte des Auslandes" Heitz), M. 30.

This book deals with three centuries of Umbrian painting as represented principally in the Communal Gallery of Perugia and the "Mostra dell'Antica Arte Umbra" held in that city in 1907. The author has evidently brought considerable zeal to his task, but it cannot, unfortunately, be said that the result of his work is very satisfactory; his judgments are often very wide of the mark, while his observations tend to be of a truly exasperating insipidity, nor is he by any means accurate in his statement of facts. It is difficult indeed to imagine anyone deriving satisfaction from this book; for students it is not scholarly enough, and again it is far too prolix even to fulfil the modest function of a handbook for tourists. Owing to the elaborate bibliography, although it is disposed without any system whether alphabetical or other, and the good collotype reproductions—some 140 in number—the volume is not an entirely valueless or useless possession.

T. B.

(1) THE ENGLISH PARISH CHURCH; an account of the chief building types and of their materials during nine centuries; 273 illust. (Batsford.) 7s. 6d.—(2) PULPITS, LECTERNS AND ORGANS IN ENGLISH CHURCHES; 155 illust. (Humphrey Milford.) 7s. 6d. Both by J. CHARLES COX, LL.D., F.S.A.

(1) Dr. Cox's object in the first of these books is to give amateurs in common terms a general view of the purpose of old English parish churches, as it is shown by the original plan and normal developments of the fabrics. He collates previous technical monographs on the particular churches which he mentions, rather than professes to add new matter derived from his own observation. Nevertheless, he shows more than an amateur's knowledge of architecture, and imparts it agreeably to other amateurs. With his object well in view, he gives unusual attention to material, because it

was determined by locality and its nature determined the plan of construction, the form of decoration, and the means of preservation. In one of his best chapters he deals with stone, flint, brick, plaster, white-washing, mortar, timber and ironwork. This leads him to point out usefully what features indicative of date to look for in an old church; what forms to expect in the members, nave, chancel, sanctuary, clerestory and the like, and from the cruciform or transepted type. A series of clear plans shows how such members normally accrued in a church from the 12th to the 15th century, and how English church architecture may thus be conveniently grouped into Norman, 13th century, 14th century, early 15th century, and later 15th century periods. These plans, together with numerous illustrations, generally well chosen, are among the chief merits of the book. Some of the illustrations, such as the *Church and Priest's House at Flounden*, are also important as historical documents of beauty since passed away before the destroyer or restorer. The book may be recommended to those for whom the author intended it, but the enormous weight of the volume has the effect of wearying readers whom Dr. Cox would otherwise "amuse and instruct"; this defect should have been avoided somehow.—(2) Until the appearance of the present work (which forms one of Mr. Bond's series of monographs on church furniture and fittings) the sole existing work devoted to the subject was Dollman's "Examples of Ancient Pulpits", published as long ago as 1849. The literature on the subject, then, cannot be said to be overdone. Since much misconception prevails as to the question of preaching—many imagining that the delivery of sermons was virtually introduced by the reformers—the author makes a valuable contribution to accurate knowledge in setting forth the history of preaching in England, as well as the history of pulpits themselves. It may be a surprise to most readers to learn that "the Anglo-Saxon priest, from the 7th century onwards, was bound to preach at least every Sunday and Saint's day." The Reformation, instead of encouraging the practice of preaching, restricted it, no one being allowed to preach unless specifically licensed for that purpose; and no license was given except to such as could be relied on to propound the crown view of the Pope and the Royal Supremacy. Thus toward the end of Queen Elizabeth's reign, out of 433 beneficed clergy in the Lichfield diocese only 81, less than a fifth of the number, were authorized to preach. Dr. Cox treats of pulpits, county by county, in alphabetical order under three headings, viz., mediæval examples both stone and wood, and next post-Reformation instances down to about the year 1700. There are about 100 mediæval pulpits of wood, and of these, with the exception of about six 14th-century examples, all belong to the 15th or 16th century.

By far the largest proportion of post-reformation pulpits is of wood. Examples in stone only slightly exceed 60 in number, and these chiefly occur in Devon, Gloucestershire and Somerset. Dr. Cox rightly condemns the incorrect habit of calling all early post-reformation work "Jacobean", and is careful to differentiate between the latter and Carolean. Pulpits of the time of Charles I are decidedly superior in design to those of the time of James I. The subject of pulpits is followed up by a chapter on the familiar pulpit accessory of the hour-glass. The author then turns his attention to lecterns and reading-desks, including also desks for chained books; and, lastly, organ-cases. Unhappily, not a single instance of a mediæval organ-case survives intact, the oldest being that at Old Radnor, which presents a curious blend of Gothic linen-fold panels with renaissance tracery. The book is abundantly illustrated, and is supplied with two indexes. (1) G. T.; (2) A. V.

THE ART OF THE LOW COUNTRIES. Studies: WILLIAM VALENTINER; trans. Mrs. Schuyler van Rensselaer (83 illust.) New York (Doubleday, Page), \$2.50.

This volume, which is dedicated to Fr. hr W. von Bode, and appears as the American edition of "Aus der Niederländischen Kunst", is mainly composed of articles which have already appeared elsewhere. The article on "Rembrandt at the Latin School" was published in the "Preussischer Jahrbuch", that on Rembrandt's *Blinding of Samson*, in the Frankfurt Gallery, appeared in the columns of *The Burlington Magazine* (Vol. IX, p. 168, June 1906), while the "Study on Pictures by Rubens, in America", originated in the "Zeitschrift für bildende Kunst". The studies number nearly a dozen in all. None of them show any very marked originality of thought or research, and Dr. von Bode's views echo freely throughout the volume. But Dr. Valentiner has had the new American collections to draw upon for new material, especially those of Mr. J. G. Johnson, of Philadelphia (for the catalogue of which the author was largely responsible), as well as those of Mr. Widener, Mr. Frick, and Mr. Taft. Indeed, no less than seventeen of the pictures illustrated are from the extraordinarily many-sided gathering at Philadelphia. The essay on the Haarlem school of painting is, perhaps, the most important, and summarizes conveniently much of what is known of this fascinating group of 15th-century painters. The section dealing with Geertgen tot Sint-Jans, though obviously based on Dr. Friedlander's familiar article in the "Jahrbuch", is interesting in that it discusses the authorship of the "curious and baffling" *Madonna and Saintly Women in a Wood*, No. 1085, in our National Gallery. Sir Claude Phillips suggested, long ago, that this fairy-tale picture might well be from the hand of Geertgen van Haarlem himself. Dr. Valentiner, on the other hand, includes it in his list of copies dating from the first half of the

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16th century of lost originals by that painter, and attributes it to the somewhat later Dutchman attached to Geertgen, baptized by Dr. Friedlander "the Master of the Morrison Triptych", after the picture lately exhibited again in London, at the Grosvenor Gallery: a master whom the late indefatigable Durand Gréville, in his turn, endeavoured to identify with Lodewyk Boels, Memlinc's executor.

R. C. W.

(1) YEAR BOOK OF AMERICAN ETCHING, 1914, with an introduction by FORBES WATSON; 100 illust. London; New York (John Lane), 10s. 6d.—(2) ETCHING, a practical treatise; EARL H. REED; illust. by the Author. New York; London (Putnam's Sons), 10s. 6d.

We cannot but sympathize with Mr. Watson's reasonable desire to see native American talent drawing its inspiration from native sources, and fully appreciated in its own country. Nationality in art is a factor of tremendous importance. I venture to doubt, however, whether it has very much to do with national landscapes, garments and all the other paraphernalia that usually go under the name of "a national subject". If "nationality" exists for art at all it is certainly only a quality of mind, a generally deep-rooted sentiment which results in a nationalized form of artistic perception which discloses a new and distinctive aspect of the world. It would be in vain to look for such an original perception in the collection of etchings reproduced in this "American Year Book"; there is none of it, and for that simple reason, it seems that—artistically—perceptively—contemplatively, America has not yet attained to the state of a nation. This fact, however, need not disturb us much, since individual perception commands our consideration no less than national. Unfortunately, even under this head one is not particularly struck by the achievements of modern American artists in etching. "The Year Book's" reproductions are confined to the work of members of the Association shown at their (presumably first) annual exhibition, and cannot therefore be regarded as fully representative of the art of etching in the United States. But, apparently, they include all that is best in the country and thus provide sufficient basis for passing a general opinion. Allowing for the deterioration suffered through reproduction, the chief fault to be found with the greater number of these etchings is their striking amateurishness. Artificial printing is resorted to to a degree that leaves no trace of pure etching quality, whilst the drawing is mostly indifferent and in not a few instances positively weak (works by Messrs. Burr, Hurley, Reed, Miss Goldthwaite and many others). The number of artists fully alive to the nature of the medium is very small. First amongst them is Mr. D. S. MacLaughlin, who in his four etchings, finely drawn and decorative in composition, fully maintains his reputation as a gifted etcher. Mr. Gustav F. Goetzch is a

master of line, and Messrs. George W. Chandler (*Via Riceabone*) and George T. Plowman (*Maison de Balzac*) seem to feel the graphic as distinguished from pictorial statement of light and shade. Mr. B. Nodfeldt's *Old Houses in Brittany* is quite a charming print, delicate in drawing and appealing in its simplicity. Something promising can be found in Mr. Earl Horter's work (*Creole Quarter* is the best of his), but, again, tinting and painting with muzzlin spoils much of the effect. With equal force the latter remark may be applied to the work of Mr. Allen Lewis whose *Old Woman Reading*—quite interesting in drawing—is marred by tinting, whilst his *Lady on the Stair* is made unpardonably banal. Mention should be made of Mr. Higgins's *The Rent Bill*, Mr. Leigh Hunt's *Old Water Gate*, and Mr. Charles White's *San Remo*, the two latter etchings being much superior to the other work by the same artists. The remaining prints will hardly help to raise the appreciation of the art of etching in America.—(2) I also doubt whether Mr. Earl Reed's manual for the practice of etching will have much good effect. He has an undeniable knowledge of the technique of the art, but the illustrations in his book are likely to cool down the enthusiast who might take the author as his guide, and that effect may well be increased when the beginning student reaches the equipment list, which includes every conceivable thing, from a mere clip to an electro-motor. A beginner's appliances should be reduced to the minimum, and he could easily dispense with at least half of those mentioned. Since it is to beginners that such books as Mr. Reed's are useful, it is a pity that he has not made the first steps as simple as possible. Herkomer's positive white ground process might have been more particularly recommended, since it is an easier method than the old dark process, and fully answers all artistic requirements. But if the book is not quite a satisfactory guide, it is not without value, and it can be used well for reference.

A. B.

VICTORIA AND ALBERT MUSEUM, Review of the principal acquisitions, 1914; illust. 1s.

The removal of the late Mr. Fitzhenry's long loan to the museum caused great gaps in the French and Italian sculpture, but his *Head of a Boy* and his statuette, *The Virgin and Child*, in gilt bronze, have since been secured by purchase. The *Head of a Boy* will probably be familiar in London, as Mr. Fitzhenry lent it to the 1912 exhibition of the Burlington Fine Arts Club (No. 10; Pl. VIII). The statuette was also shown there in the Exhibition of the Art of Siena, in 1904, when it was ascribed to Jacopo della Quercia, and again in 1912. It is more probably the work of Jacopo's disciple, Giovanni Turini. Other purchases include a very curious *S. John's Head* in alabaster, from Yarnton in Oxfordshire, a

tau-head crosier in morse-ivory, and a *Head of a Buddha* in *granit bleu* of the northern Wei dynasty, A.D. 386–549, the greatest age of Buddhist art in China. The greater number of the additions in ceramics is due to public generosity. The National Art-Collections Fund acquired for the museum an English "Delft" dish of the 17th century, exhibited at one time in the Burlington Fine Arts Club (catalogue, Plate xxv). The executors of Mr. E. B. Ede presented, among other examples, a set of fine Delft vases forming a *garniture de cheminée*. An *albarello* of Italian maiolica of the latter half of the 15th century, which throws light on the affinity of Spanish and Italian ware, is another important acquisition. The formation of an historical collection of wall-papers is already reported to be in progress, but we are warned that there is also need for the formation of an adequate collection of original drawings for book illustration. Sir William Ingram has, however, strengthened the representation of 19th-century British illustrators by presenting over 5,000 drawings, from which a selection may be made. Etchings by the late William Dyce, R.A., the proofs printed by Mr. Muirhead Bone, the cancelled zinc plate of the famous etching, *La Mort du Vagabond*, by Legros, Sir Seymour Haden's mezzotint, *The Haunt of the Mosquito*, and a rare etching by Gainsborough have also been given. The lithography section has been enriched by the gift of several examples of Conder's work. Mr. F. E. Jackson arranged for the presentation of a series of signed proofs of posters originally issued by the Underground Railway Company, designed by himself, Mr. Joseph Pennell, Mr. Frank Bran-

gwyn, R.A., and others. The Commissioners of Woods gave a 17th-century Chinese wall-paper, very similar to papers, one at Wotton-under-Edge and another at Ightham Mote, described in *The Burlington Magazine* for July 1905. Heerr M. Mouton presented his volumes upon Graphic Art in the Netherlands, 1300–1800, which should be of special interest at the present time. Among book-bindings purchased were the binding of an edition of "Postilla Guillermi super Epistola et Evangelia", printed at Augsburg in 1494; a copy of "La Table de lancië philosophe Cebes, natif de Thebes et Auditeur Daristote" (16mo), decorated with the famous stamps of Geofroy Tory and issued from Paris in 1529; and an English binding in dark blue morocco of about 1700. Among silver must be mentioned the 14th-century bowl from Studley Royal Church, Ripon, presented by Mr. Harvey Hadden. Mr. Talbot Hughes gave a collection of costumes, mainly of the 18th century, and Sir Charles and Lady Waldstein a fine cope, according to tradition formerly belonging to Burgos Cathedral. Extremely interesting also are the tapestry maps which are now all exhibited together. Mr. Lavery, A.R.A., presented a portrait by himself of Monsieur Rodin. A portrait of Henry IV of France, by an early 17th-century artist of the Jahangir court, was purchased for the collection of Indian Pictorial Art. Queen Mary lent, for the Loan Exhibition of Paintings of the New Calcutta School, a water-colour drawing, *The Jealousy of Queen Tishyarakshita*, by Abanindro Nath Tagore. Monsieur Rodin's generous gift of statuary was described in *The Burlington Magazine* for December 1914.

G. N. P.

NOTES

GEORGIAN PANELLED ROOMS FROM LONDON HOUSES.—The upper illustration on page 37 represents a remarkably fine example of Georgian panelling, recently despatched to a purchaser in America by Messrs. Gill and Reigate [PLATE, A]. This panelling was removed from No. 38 Soho Square, a house reputed to have been occupied at one time by the French Ambassador. Soho is one of those districts of London where many such rooms are to be found, and there are other instances of famous French people dwelling in the neighbourhood. There is, however, nothing particularly French about this example, which may well have been erected before the Ambassador occupied the house. The floor dimensions of the room are 23 ft. by 18 ft., the height 10 ft. 9 in. The chimney-piece is 5 ft. 11 in. wide, and extends to the full height of the room. The whole of the woodwork is in remarkably perfect preservation, and the carved ornament is of most delicate workmanship. Pine is used throughout except in the case of some of

the smaller decorative details, which are in lime. The cornice and the dado-rail, so often the features to be enriched, are plain in this example, but all the mouldings of the panelling and the angles of the chimney-breasts are carved. The enriched moulding on these angles is stopped a few inches from dado and cornice. The windows, not seen in the photograph, are without shutters, and have jambs panelled similarly to the walls. It will be noticed that the panel on the right of the illustration is unusually large. The door is well proportioned and is surrounded by a beautiful enriched architrave. The original rim-lock still remains. The fine carving above the chimney-piece is especially noteworthy for the central pediment, unusual in work of the period.

The well-known room removed from No. 5 Great George Street, Westminster, and now in the Victoria and Albert Museum [PLATE, B], may be compared with the Soho Square example as being of the same date or thereabouts. The former has no enriched mouldings on its external angles,

Notes

but the modillion cornice is richly carved, as is the dado-rail. The treatment of the doorway varies considerably in the two rooms. The proportion and moulding of the panelling is also very different. In each case attention is focussed on an elaborate chimney-piece with an overmantel, and in the Great George Street example is a picture well adapted to its surroundings. In the decoration of the overmantel the designer of the Soho Square room has allowed himself a free hand, while in the other case a more conventional treatment has been applied, with a corresponding use of flatter surfaces and geometrical ornament, suggesting Greek influence and, hence, a slightly later date.

Earlier in date than either of the above is another familiar example, the room from 27 Hatton Garden, now at South Kensington. This dates from 1730, when one Thomas Milner erected the house of which it formed part. Hatton Garden occupied the site of the gardens of Hatton House, Holborn, built by Sir Christopher Hatton in Elizabeth's reign. In the "Architectural Review" for February 1909 there was published a very complete set of drawings of this room as it then existed, but giving the number of the house as "26" Hatton Garden, a number which appears again in the "General Guide to the Museum". The room was purchased in 1912. The fireplace side appears in PLATE, C. The side on the right contains

two elaborate doorways, one of which is shown in PLATE, D. On the left side three narrow windows looked into the garden, and opposite the fireplace was a panelled wall containing a third doorway resembling the other two. The pine panelling is of the plainest type, with simple ovolo mouldings and raised panels. The chair-rail is enriched and the fine wood cornice notably so, but the doorheads, the recesses or niches on either side of the fireplace, and the chimney-piece itself are the principal features of the room, which measures 23 ft. by 22 ft. There is a florid tendency in these decorated portions characteristic of the period, and very different from the austerer lines of the Great George Street room. The carving is bold and sharp. An unusual treatment is seen in the marble architrave of the fireplace, which is combined with wood scrolls, frieze, and cornice to form an entablature.

Though it is impossible to assign an exact date to the woodwork of the Soho Square room, it may reasonably be attributed to the middle of the 18th century, a time when the design of English panelling attained, perhaps, its highest excellence. The unusual combination of good proportion and refined detail with much originality makes this example exceptionally interesting, and one can but regret that it has followed so many art treasures across the Atlantic.

M. S. BRIGGS.

DESCRIPTION OF PLATE, OPPOSITE

Georgian pine-panelled rooms, mid 18th cent. (?), removed from London houses.

[A] From 38 Soho Square, floor dimensions, 23 ft. × 18 ft., height, 10 ft. 9 in. (recently sold to America by Messrs. Gill and Reigate).

[B] From 5 Great George Street, Westminster.

[C], [D] From 27 Hatton Garden, floor dimensions 23 ft. × 22 ft.; presented by the National Art Collections Fund. (Both rooms, V.-A. Mus.).

A MONTHLY CHRONICLE

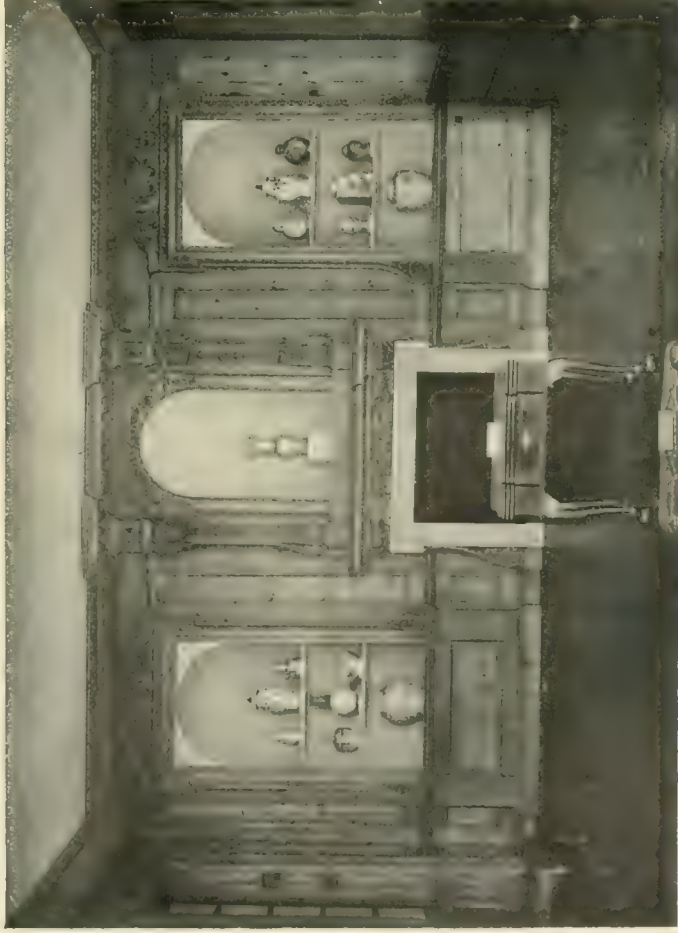
CIVIC ARTS ASSOCIATION.—A new society, entitled the Civic Arts Association, is now in process of formation, the objective being to discourage hideous and unsuitable memorials being erected up and down the country in memory of those who have fallen in the war. An exhibition is to be organized and prizes offered for suitable designs. Committees will be appointed to advise those who wish to put up memorials and to bring them into touch with suitable craftsmen. The subscription is 5s. annually, a welcome change from the inevitable guinea. Larger donations are of course invited. The Secretary is the Hon. Rachel Kay Shuttleworth, 28 Princes Gardens, S.W. Among those who have promised their co-operation are Lord Henry Bentinck, Viscount Bryce, D. Y. Cameron, A.R.A., Hon. Evan Charteris, Herbert Cook, Campbell Dodgson, Earl Ferrers, Edmund Gosse, C.B., LL.D., Sir James Guthrie, Professor

Selwyn Image, Sir W. Goscombe John, R.A., Sir Frederick Kenyon, K.C.B., J. W. Mackail, Phillip Morrell, M.P., Lady Ottoline Morrell, Sir Edward Poynter, P.R.A., W. Rothenstein, Frank Rutter, the Duchess of Rutland, Professor M. E. Sadler, C.B., Sir Cecil Harcourt Smith, Sir Isidore Spielmann, Milicent Duchess of Sutherland, Thackeray Turner, Sir Whitworth Wallis and Robert Witt. We wish every success to the new association, and urge our readers to give it every possible support. At the same time, it seems lamentable that anything of the kind should be necessary "at the so-called beginning of the so-called twentieth century". How useless have been all those little art books which, for the last fifty years, or ever since Ruskin began to write, poured from the publishers' presses! How vain all the lectures! How idle the artistic tours organized for visiting "artistic centres" in Italy, Greece or France! An examination

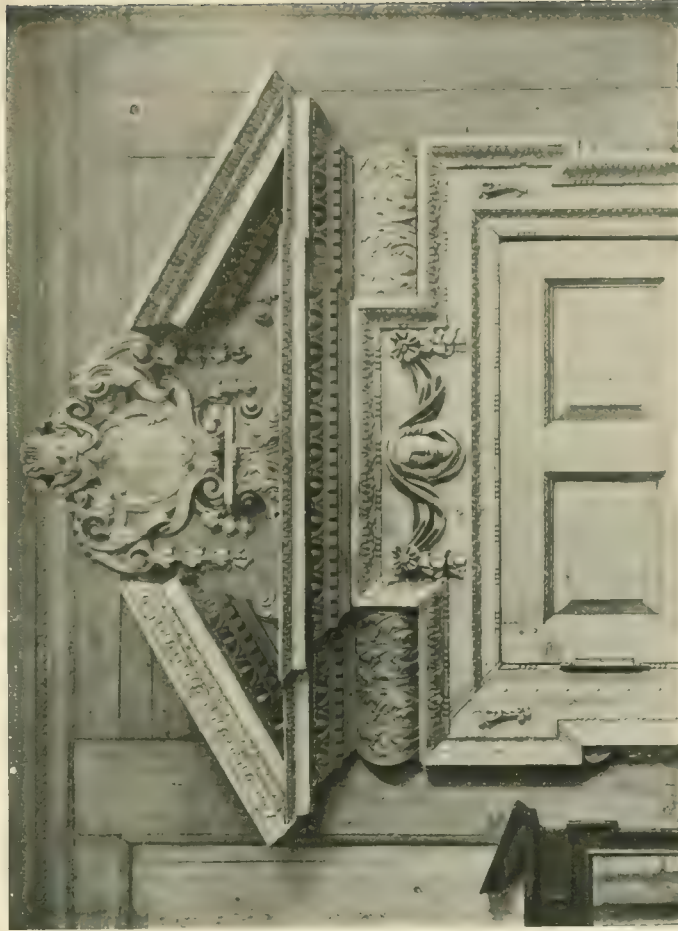
A



B



C



D

of any English church interior, or a cursory glance at any public statues in our larger cities, prove how valuable the work of the Civic Arts Association might become. The members, however, will have to capture the sympathy and the ears of civic corporations in no less a degree than that of the bereaved about to express their feelings in marble, brass, bronze or stained glass. It is just possible that the taste, knowledge or influence of those whose names are mentioned above might easily direct with wisdom what is vaguely called "public", but is in reality private, impulse. Fashion, whatever its faults, is often a useful weapon for the coercion of unsound private enterprise. But the civic corporations of England are quite unmoved by taste, knowledge or fashion. They simply have a corporate instinct or predilection for anything that was bad in the fashion of the day before yesterday. Their new buildings and monuments do not even reflect the bad taste of the present day, only the bad taste of middle and late Victorianism. The poet Webster satirizes the plastic efforts of his own day in words that are applicable to our own :—

... Princes' images on their tombs
Do not lie as they were wont, seeming to pray
Up to heaven : but with their hands up to their cheeks,
As if they died of the toothache ; they are not carved
With their eyes fixt upon the stars : but
As their minds were wholly bent upon the world,
The selfsame way they seem to turn their faces.

Duchess of Malfi, Act IV, sc. ii.

In its adroit choice of a name the Civic Arts Association may, however, cheat our corporations into becoming at least accessories after the artistic act.
C. F.

THE JAPANESE RESIDENTS AND THE RED CROSS.—It is to be hoped that the funds of the British Red Cross Society and of the Order of the Hospital of Saint John of Jerusalem in England will profit by an exhibition of Japanese works of art and handicraft which a committee of Japanese, resident in London, are benevolently arranging at 127 New Bond Street in Messrs. Yamanaka's galleries, lent for that purpose. The exhibition will be open from 11 October until 6 November. The objects exhibited belong to Japanese residents in England and to British collectors of Japanese art, among whom may be mentioned Mr. Marcus B. Huish, a collector of long standing, and Mr. O. C. Raphael, one of the most enthusiastic collectors at the present time. The objects include a large proportion of lacquer, some of which dates from the 14th century and sword-furniture from so early as the 12th century. There will also be early pottery and sculpture, with a specially interesting collection of prints, likely to prove the most important section of the exhibition. Contemporary Japanese art and craftsmanship will be included in a separate section.

A NEW BIOGRAPHY OF GAINSBOROUGH.—We are glad to say that Mr. T. W. Whitley's book on Gainsborough, on which his many friends and acquaintances have known that he has been working for some years, will be published this month by Messrs. Smith, Elder. Mr. Whitley does not consider himself primarily a critic, but a chronicler of the arts, in which capacity he has been for many years a visitor equally welcome to artists, editors, and holders of exhibitions ; he therefore does not offer any criticism on the work of Gainsborough, but has devoted himself entirely to research into hitherto unknown details of his life, especially during the London period, which Mr. Whitley can now account for year by year. He also proves conclusively the dates at which Gainsborough painted many of his well-known pictures hitherto undated. Many critical studies of Gainsborough's works have appeared since George Fulcher's "Life", but as Lord Ronald Gower, the writer of one of them, remarked, all their biographical material was gleaned from Fulcher. It is this material that Mr. Whitley's industry, accuracy and good judgment has succeeded in supplementing to a very considerable extent.
X.

SIR WILLIAM VAN HORNE was one of the most striking and picturesque figures among the great collectors of America. A big, burly figure overflowing with vitality, he took his chances in society as he had taken them in the backwoods of Canada, with a genial and unpretentious simplicity of manner. He did not care to hide behind the entrenchments of etiquette and formality with which most of the newly rich protect their sensitiveness to criticism. On his frequent visits to New York he would put up at one of the big hotels. There he was entirely accessible to anyone who would spend long nights in the saloon over innumerable tankards of German beer discussing Japanese pottery, the ideal planning of cities, Chinese scripts, Dutch painting, cattle breeding and bacon curing, or who would listen to his racy descriptions of his adventures in planning the Canadian Pacific Railway.

At his home in Montreal his guests would spend the day looking at his vast and varied collections of old masters and of Japanese pottery. In the evening discussions on some of his so diverse hobbies would go on till well into the early hours, and it was currently believed that when all his comparatively youthful guests had at last dropped off to bed, Sir William retired to an immense attic fitted up as a studio, and there by the aid of an intense arc light would begin to paint one of the ten-foot canvases of Western Canadian scenery which filled up any gaps in his walls as yet uncovered by old masters.

His curiosity and his power of acquiring

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knowledge were as insatiable as his energy was restless and untiring. In his attitude to art these characteristics were apparent. His temperament and his past life had been too active to allow of any profound or contemplative enjoyment of beauty. Whatever his unusual faculties enabled him to grasp in a rapid glance he enjoyed exuberantly, but beyond that he never cared to penetrate, too many other curious and odd interests being at hand to solicit his attention. I believe his knowledge of Japanese pottery was remarkable, but I think what attracted him most was the possibilities of connoisseurship which this study afforded him. He used at one time to offer to tell the maker of a piece without seeing it, by feeling it with his hands held behind his back, on condition that if he was right the piece should be his, and if wrong he

should pay a forfeit; but, according to his own account, he was so frequently right that the Japanese collectors with whom he played the game, finally fought shy of the ordeal. His collection of old masters, as may be imagined, was as varied and odd as his tastes. It was full of out of the way and curious things which other collectors would have overlooked, but as far as I recollect it was not a choice collection, and contained few indisputable masterpieces. But I may be underestimating it, for certainly after all these years, and having only once visited his collection, I find my memory of Sir William van Horne's personality, of his abounding vitality, and his rough-and-ready comradeship more interesting and arresting than any of the objects which he had acquired.

ROGER FRY.

RUSSIAN PERIODICALS

STARŸE GODŸ. 1915.

Jan.-Feb.—The Emperor Paul, whose strange character brought him to a tragic end, was a discriminating patron of the arts, and the palace that he built at Gatchina was remarkable for the beauty of the interiors and the wealth and value of its collections of paintings, ancient marbles, china and objets d'art. Italian painting, particularly of the 16th and 17th c., is well represented, and the 16th-c. paintings are exhaustively dealt with here by M. E. DE LIPHART. The Venetians, highly esteemed a century ago, naturally predominate. The earliest of that period is a *Young Man's Portrait*, most likely by Gentile Bellini. A variant of the well-known *Pietà* by Giovanni Bellini has been attributed to Marco Marziale by Sig. Lionello Venturi, in whose opinion M. Liphart fully concurs. The superb colours and certain details of *The Adoration*, one of the most remarkable pictures in the palace, point to the hand of Giorgione, but its weak drawing leads M. Liphart to ascribe it to Cariani. Another Giorgionesque work is *The Flight into Egypt*, ascribed in the catalogue to Titian. M. Liphart, with M. P. Veiner, inclines to transfer it to Paris Bordone. A fine *Portrait of a Man and his Wife* seated at a table covered with a Turkish carpet, the man holding a cartellino with a cryptic inscription, "Homo nunquam", is ascribed by M. Liphart to Lorenzo Lotto. Compare with it the *Family Group* in the National Gallery. *The Conversion of S. Paul*, one of Paolo Veronese's masterpieces in which he portrayed himself as S. Paul, having been kept in a dark ante-room, has lost much of its brightness, but even in its present state at once reveals the master's hand. M. Liphart believes that *The Resurrection*, catalogued as by Orbetto, is also by Veronese, and strongly resents the confusion introduced by Wikgoff into the problem of Veronese's pupils. Tintoret is represented by a large composition, *Apollo and Marsyas*, which, though darkened by varnish and dirt, shows unmistakably its author's genius. But the *Tarquinius and Lucretia* (catalogued under Palma Giovane), which somewhat resembles Tintoret's manner, is most likely by his daughter, Maria Robusti. A small picture of many figures, inscribed "Jesus manifestavit se ad Tyberiadis", catalogued under Veronese, raises the interesting problem of the possible authorship of Lambert Sustris, the Dutch pupil of Titian, rediscovered by Herr R. A. Peltzer. The feeble composition, the preponderance of the landscape and the treatment of the foliage, resembling that in the *Baptism* of the Cannes Museum, convince M. Liphart that Sustris is the author of the Gatchina picture. He also concurs with Sig. Gustavo Frizzoni in attributing to Sustris the *Jupiter and Io* in the Hermitage, and disagrees with Sig. L. Venturi, who accepts the official attribution to Sciaivone. The beautiful *Man's Portrait* M. Liphart transfers from Titian to Bernardino Licinio, erroneously called Pordenone. Jacopo da Ponte (Bassano) and his son Leandro are well represented. Jacopo has a study of

SS. *Fabian, Sebastian and Roch* for the picture now in Vienna, and, in M. Liphart's opinion, one of the three pictures of the *Twelve Months* series, painted for the Emperor Rudolph II, as well as a *Man's Portrait*. Two portraits officially ascribed to Strozzi are more likely to be by Leandro. M. Liphart, who carefully studied the work of the Bassani, gives a most interesting analysis of the manner of each individual who is usually difficult to identify. Two pictures by Palma Giovane, *S. Sebastian* and a *Santa Conversazione*, are characteristic examples of his style, the treatment and disposition of the figure being strongly marked in both. Of the famous large canvases by Benvenuto Tisi (Garofalo) painted for the Bernardine monastery in Ferrara, three were in the Gatchina palace until 1898, when one was removed to the Hermitage; M. Liphart pronounces both the remaining two, *The New and Old Testaments* and *The Miracle of the Loaves*, as weak and uninspiring productions. —M. SERGIUS ERNST quotes some letters of Venetianov, a remarkable Russian painter of the first half of the 19th c. —In an article on the stage dress of the 18th c. M. V. VSEVOLODSKY-GERNGROSS describes the unpublished MS. by Noverre in the library of the Academy of Arts. The famous reformer of the ballet and of staging in general wrote a 10-volumed work expounding his principles, and presented it to King Stanislaus-Augustus, from whom, after the partition of Poland, it eventually passed to Petrograd. The MS. is dated "Nov. 10th, 1766, Louisbourg", and contains a theoretical introduction (v. 1), programmes of ballets (v. 2), music for the ballets (vols. 3-6), and 445 water-colour drawings by Boquet himself (vols. 7-11). Biographical data of Boquet are very scanty, and he has often been confused with a number of other artists. For nearly fifty years he was the official designer of theatrical costumes for the Académie royale de Musique, and, though known mainly to those connected with the theatre, was evidently an accomplished draughtsman. —Continuing his records of snuff-boxes, M. TROINITSKY describes three specimens belonging to the period of the Seven Years' War. The first is of German origin, and has on its brass cover an engraved design of the battle of Zorndorf (Aug. 25th, 1758), which was claimed as a victory by both sides—the Russians and the Prussians. The second is enamelled and represents the battle of Kunersdorf, which resulted in a crushing defeat of Frederick the Great and the subsequent occupation of Berlin by the Russians (1760). The occupation of Berlin is referred to in a German enamelled snuff-box bearing on the cover a plan of the fortifications of Berlin, and on the inner side a drawing of the Berlin arsenal, with the inscription: "Königl. Arsenal so d. 10 octbr. von denen Russen geplündert". There are four other small drawings on this box. —M. P. STOLPIANSKY publishes some interesting data on the history of the quaint corner of Petrograd, the little island of "New Holland." —Notes are contributed: by M. DULSKY on some designs by Bajenov, the great Russian architect of the 18th century; —and by

M. LUKOMSKY on the ancient villas at Plioss, near Kostroma. —PROF. SCHLIAPKIN publishes the correspondence between Marie Antoinette and Maria Feodorovna, wife of Paul, afterwards Empress of Russia. The letters concern the Sèvres toilette presented by Marie Antoinette to the Grand-Duchess, and seem to indicate that there were two sets presented, one during the Grand-Duke's visit to the Sèvres factory, and another, much more elaborate, sent a year later to Russia. —"The Art of the Allied Nations" exhibition is reviewed at length by M. V. SCHAVINSKY. Over 300 pictures were exhibited, two-thirds of the Dutch and Flemish schools, some 50 of the French, a fair number representing Polish art, and about 10 English pictures. The Dutch and Flemish schools are the favourites with Russian collectors, and many notable works were thus brought before the public, of which *A Man's Portrait* by Mabuse, a triptych by Quentin Masseys, an *Adoration of the Shepherds* by Pieter Artsen, *The Journey to Emmaus* by J. Wildens, and many others are reproduced with the article. —M. ROSTISLAVOV gives an account of the Olenyev hermitage of Russian sectarians hidden in the midst of impassable woods, where the persecuted women-fanatics built a cloister of houses jealously guarded against all strangers. The hermitage is now in a state of decay, only a few women still remaining within its walls. —The continued destruction of ancient gardens in Petrograd carried on both by public bodies and private owners raises a protest from M. KURBATOV, who quotes a number of instances of such vandalism.

March.—The war operations in Poland and Galicia have produced many articles on the local monuments. These articles were all written before the latest developments in the Eastern theatre, and so cannot represent nearly all the damage done, but they give the public some information concerning the art of the two provinces, which has hitherto remained almost unknown. M. LUKOMSKY's account of the palace at Bielostok is welcome for this reason, though it is not altogether relevant to its subject. The palace was built by Count Branicki, brother-in-law of King Stanislaus-Augustus, and was to provide the retired pretender to the Polish Crown with a residence recalling the marvels of Versailles. It is now in a neglected state, having been used for the last fifty years as a girls' school. The valuable pictures have been removed to the Governor-General's house at Vilna, and only recently could be seen piled up in a dark and damp room. What treasures may be thus endangered can be judged from the opinion of Stanislaus-Augustus, an expert connoisseur of his time, who states in a letter that Branicki owned the best works of art that could be obtained from Paris. —In a number of short notes M. S. TROINITSKY describes (1) the badge of Catherine II—a beehive, a rose, and the motto: "The Useful"—which is engraved on some gold medals and prize-tablets in the Hermitage; (2) the huge clock-apparatus by James Cox, consisting of an oak-trunk carrying a full-sized peacock, a squirrel and a hanging cage with an owl, with a cock by its side, and several other clocks and watches by the same master; (3) a golden snuff-box of Catherine II, with a portrait of Sultan Abdul Hamid, adorned with diamonds. —M. P. ETINGER tells the story of a fine drawing of Peter the Great's monument in Petrograd, made by Lossenko, under the direction of Falconet, the sculptor. —An interesting banner of Tsar Vassily Shuysky, captured by the Poles after the Russian defeat at Klushino (1610), and now in Cracow, is described by M. S. DRANITSIN, who attributes the work to some master of the Stroganov school of ikon painters. —M. S. KAZNAKOV writes on a rare specimen of English printed ware bearing a portrait of Catherine II. It is a mug with a fluted handle, ending with vine-leaves and carrying, an English title, which suggest its having been produced by Wedgwood for sale in England.

April-May.—Lvov, the capital of Galicia, is the subject of articles by MM. A. TRUBNIKOV and S. VERESCHAGIN. M. Trubnikov gives a general sketch of the architecture of the city, and M. Vereschagin describes its monuments more exhaustively. The origin of Lvov dates from the middle of the 13th century. Founded by the Russians, it soon fell into the hands of the Lithuanians, and from the middle of the 16th c. was, with all Galicia, absorbed in the kingdom of Poland. Its central position on the highway from west to east brought within it persons of many nations: Russians, Poles, Germans, Armenians, Greeks, Tartars, Jews, etc., who contributed to its wealth and all left their mark on its appearance. The population was organized into guilds on German lines, and thanks to its

industry and intelligence became so wealthy that special sumptuary laws had to be passed. The occupation of Byzantium by the Turks, and the subsequent destruction of the Genoese colonies on the coasts of the Black Sea greatly affected the prosperity of Lvov, which was further devastated by the fire of 1527. The city, however, soon recovered, formed new trade connexions, and within a century had become richer and more beautiful than ever before, so that contemporary documents describe it as "ornamentum regni, munimentum primariæ Russiæ", "Leopolis amica Palladi" and "mater ingeniorum". In the 17th century Lvov suffered from frequent invasions of Cossacks, Tartars, Turks and Swedes, and, sharing in the vicissitudes of the kingdom of Poland, gradually lost its power and importance and finally fell to the condition of an average provincial town. The architectural monuments preserved to us, mostly churches and private houses, date from the 16th century. The great fire of 1527 with fourteen others recorded in the history of Lvov, together with as many invasions, practically denuded the city of all Gothic monuments, and has given particular prominence to the renaissance buildings still preserved, which, though inferior to their Italian prototypes, do not lack a peculiar beauty. Amongst the most notable are the Capellæ Campiani and Boim. The Campiani was built in the early 17th century by an Italian, called in Lvov, Pavel, the Roman. It is in the form of a cube divided longitudinally into three sections, and three bas-reliefs by Pfistler occupy the spaces between pilasters on the outside of the walls. The walls are covered inside with marble. The central division is occupied by an altar of black marble with red marble statues of Apostles on both sides. The side divisions are given up to tombs of the Campiani family. Somewhat lacking in purity of style, the Capella Campiani impresses most by the richness of the material, the various hues of marble creating a wonderful harmony of colour. The Capella Boim was built between 1609 and 1617. It is polygonous in plan and carries a heavy dome. The wall outside is divided by a frieze and a cornice into two parts both adorned with Corinthian columns, ornamented with enlaced arabesques. The baroque decoration in relief of the exterior is extraordinarily rich in detail, and covers every inch of the surface, consequently losing much of its artistic effect. The altar-piece is equally elaborate and dazzling, but the family monument with its 14 statues appears to be a work of more artistic merit. The building third in importance in Lvov is the early 16th c. church of the Assumption, which consists of the church proper, a belfry and a chapel, all built by different architects. Among a good number of old private houses of considerable interest still preserved are the "Dark House", the palace of Sobieski, and others. On the whole, however, M. Vereschagin does not consider the architecture of Lvov very characteristic, and attributes it to second-rate foreign masters. He concludes an exhaustive account with a review of the local museums and art collections. The museum of furniture, arms and other objects, formerly owned by the local historian Lozinski, contains some valuable specimens.

June.—M. DENIS ROCHE writes on the monuments in France destroyed by the Germans. —Concluding his article on ancient carpets of Central Asia, BARON A. FOELKERSAM deals with the manufacture of carpets by the Kirghises, who have developed the industry since the end of the 19th century, and have their centre of production in the district of Andijan in Fergana. They use mostly blue and red dyes and name the patterns by their principal elements. Baron Foelkersam quotes some twenty such names. He also describes the carpets of Eastern Turkestan and classifies their patterns, as well as those produced by the Usbecks (divided into some nine tribes). —A note on medal snuff-boxes of the time of Catherine II is contributed by M. S. TROINITSKY. —An obituary note on Baron Nikolay Wrangel informs us of the great loss to Russia caused by the untimely death of this uncommonly gifted and learned critic and historian of art. Baron Wrangel published a number of catalogues raisonnés of ancient Russian works, wrote several capital books on individual artists and other subjects, and organized a great many exhibitions. From 1910 to 1912 he co-operated with M. Makovsky in editing the "Apollon", and since 1912 had been on the editorial committee of the "Staryé Gody". With the outbreak of war he joined the Administration of the Red Cross, and spent nearly a year in active work at the front, where after a short illness he died suddenly on June 12th, at the early age of 36.

Russian Periodicals

APOLLON. 1915.

No. 1.—M. GEORGY LUKOMSKY's article on the ancient architecture of Galicia is illustrated by his own drawings. Being a remote province, Galicia followed the newest fashions in western art two or three centuries later. Its most ancient monuments date from the 13th and 14th centuries, when it just began to fall under the influence of the Gothic style. They show very few of such national characteristics as distinguish the Gothic buildings of Russian Poland. Unlike M. Vereschagin, M. Lukomsky discerns a national element in the equally belated Polish renaissance, but he also considers that the renaissance in Galicia shows pronounced Italian influences, mingled with others of German origin. Italian baroque was introduced into Galicia as late as the 18th century, and flourished there for a time with considerable success. The classic revival, on the other hand, hardly touched the country and left no important monuments. In this first portion of his article M. Lukomsky gives a vivid account of the architecture of Cracow, one of the few cities in the Polish provinces which still preserves its ancient appearance. —Writing on "The Future School of Painting", M. N. RADLOV essays to lay down the principles of pictorial art, basing his argument on a somewhat vague and confusing conception of form and subject. He divides artists into three groups: (1) those whose sole aim is to transfer the observed external object to canvas (realists, impressionists, cubists); (2) those who make the presentment of the object subordinate to the idea of *picture*, understood as a flat decorative surface; and (3) those who strive to create a *picture* through the medium of plastic form. To this third group belong some of the younger Russian artists in whose work M. Radlov inclines to see the coming school of painting that will restore the unity between subject and form. It may, perhaps, be remarked here that the chief flaw in the author's argument lies in the uncritical use of textbook definitions of such notions as subject and form, picture, space, etc. The problem demands a freer and more independent treatment. —M. J. TUGENDHOLD describes the work of J. Ensor, a modern Belgian artist, who was remarkable for the weirdly grotesque character of his etchings and paintings. —Noverre's MS. in the Library of the Academy of Arts is dealt with at length in MME. J. SLONIMSKY's rejoinder to M. Andrey Levinson's book on "The Masters of Ballet". A few drawings by Boquet are reproduced.

No. 2.—Ancient Russian chronicles and documents contain numerous references to the work and personality of Andrey Rublev, an ikon-painter, celebrated as the greatest Russian master of his time. He is supposed to have lived at the end of the 14th and the beginning of the 15th c., but no work which could unhesitatingly be ascribed to him has remained to our time. Reviewing the facts known to us, M. N. PUNIN analyzes the elements of style formed in most European countries in the 14th c. under the influence of the Italian renaissance, and thinks that Russian ikon-painting shared in the general revival which instilled new life in the stereotyped forms of Byzantine art. The introduction in the Russian churches of the *ikonostasis*

(the elaborately ornamented screen hiding the altar), which took place about the middle of the 14th c., marked the beginning of an independent and national form of painting, in other countries long since extinct. In Russian ikon-painting the Hellenic revival resulted in a greater feeling for beauty and freedom of design, and, to a much less degree, in inclining the artist towards a more realistic manner of painting. These characteristics distinguished most of the ikons of that period, and they must have been particularly strongly marked in the work of Rublev. Amongst some twenty ikons now attributed to his hand, the *Holy Trinity* of the Troitse-Serghieva Lavra is conspicuous for its supreme beauty. Rovinsky and others believed it to be the work of some Italian master, but M. Punin, in agreement with the majority of students, inclines to see in it the hand of Rublev. —M. G. LUKOMSKY continues his description of the architectural monuments of Galicia. —M. A. LEVINSON answers Mme. Slonimsky's strictures concerning his account of Noverre and Boquet.

Nos. 4-5.—Amongst modern Russian artists Nikolay Roerich holds a conspicuous place marked by originality of style and artistic vision. In an exhaustive account of the artist's work M. ALEXANDER GIDONI traces the development of his talent, interpreting the peculiar world of his prehistoric visions. The remote past of Russia made a powerful appeal to the artist's imagination from his younger days, and led him to the study of archæology. Unlike, however, many other artists of similar predilections, Roerich was able to subordinate his acquired knowledge of the past to the peculiar sense of its spirit as that revealed itself to his mind. Man in Roerich's world is a weak and insignificant being dominated by stern nature with its cyclopic stones, mountains and clouds, a nature the youth of which is often disguised from the modern beholder by the mere fact of his own senility. For a few years Roerich associated himself with the work of the well-known workshop at Talashkino, where, in company with other artists, he designed furniture and decorative ornaments and painted the church. During the last ten years he painted a considerable number of religious works, trying to express himself in the forms of Byzantine ikon-painting. In this, however, he proved less successful than in his historical paintings, which is not surprising, seeing that his intense feeling for austere naked earth has little in common with the sensuously abstract devotion characteristic of Byzantium and its traditions. At the same time, the exotic splendours of eastern art are reflected truly in his mind, and he thus illustrates that Russia is a synthesis of east and west, as is symbolized in his work by the northern warriors sailing the Russian water-ways on the historic route "From the Varyags (Scandinavia) to the Greeks". —The history of Rheims Cathedral and the ravages caused by the Germans are the subject of an article by M. GUSTAVE GEFFROY, illustrated by numerous photographs and two 18th-c. engravings by Du Cerceau, in the Public Library of Petrograd. —M. EDWARD STARK writes on artistic principles in the production of operas. —M. N. PUNIN contributes a note on the exhibition of church antiquities held in the Stieglitz Museum.

A. B.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

AUTHOR, Petrograd.

Starinye Teatry; t. I, Antichnyye Teatry i Traditsii v istorii Evolutsii teatralnago Zdaniya; G. K. Lukomsky [numerous illustrations], N.P.

"Antique Theatres and Traditions in the History of the Evolution of Theatrical Construction", the first volume of a larger work, "Ancient Theatres".

LONGMANS, GREEN & CO., 39 Paternoster Row, E.C.

A Text-book of the History of Painting; John C. Van Dyke, L.H.D., 358 pp., 152 fig., new ed.; 6s.

PRINCETON UNIVERSITY PRESS, N. J. (Humphrey Milford, Amen Corner, E.C.).

Lost Mosaics and Frescoes of Rome of the Mediaeval Period, a publication of drawings contained in the collection of Cassiano dal Pozzo, now in the Royal Library, Windsor Castle; C. R. Morey ("Princeton Monographs in Art and Archæology", iv); 7 pl., 17 fig., 77 pp., 8s. 6d. (\$2.00).

STANLEY PAUL & CO., 31 Essex St., Strand, W.C.

A.B.C. of Heraldry; Guy Cadogan Rothery; illust., 13 col., 314 half-tone, 5s.

The Admirable Painter, a study of Leonardo da Vinci; A. J. Anderson; 306 pp., photogravure front., 16 illust., half-tone, 32 line blocks, 10s. 6d.

PERIODICALS—Art in America, III, 5—Athenæum, 4582—Boston, Museum of Fine Arts Bulletin, XXIII, 78—British Review, XI, 3—Bulletin of the Alliance Française, 20—Felix Ravenna, 19—Fine Arts Trade Journal, 124—Illustrated London News (weekly)—Kokka, 302, 303—Minneapolis, Institute of Arts Bulletin, IV, 8—Muskegon, Mich., Hackley Art Gallery, Æsthetics, III, 4—Onze Kunst, XIV, 1 to 6.

PAMPHLETS, REPORTS, &c.—The Technique of Simon van de Passe; G. F. Hill; 13 pp., 2 pl. (From "The Numismatic Chronicle" 4th Ser., Vol. xv)—V.-A. Museum, Department of Paintings; Catalogue of a Collection of Miniatures lent in 1914-15 by Henry J. Pfungst, Esq., F.S.A.; 25 pp., 12 pl.; 6d.



THE LAST COMMUNION OF ST. LUKE. BY SANDRO BOTTICELLI. 32.35 x 24.13 CM. (THE METROPOLITAN MUSEUM, NEW YORK. ALTMAN COLLECTION.)

BOTTICELLI'S *LAST COMMUNION OF S. JEROME**

BY HERBERT P. HORNE



On the 28th February, 1502-3, "in the sacristy of the church of San Marco", at Florence, "Francesco di Filippo Del Pugliese, citizen and merchant" of that city, executed his will, in the presence of the prior and six friars of the convent. The instrument was drafted by Ser Lorenzo di Zanobi Violi, the notary who took down in cipher a large part of Savonarola's sermons. Francesco was, at that time, nearly forty-five years of age, "a man of wealth, but without children", and his only near relations, his two first cousins, Filippo and Nicolo, were likewise without male issue. In view of the probable failure of his own branch of the family, at no very distant date, Francesco framed a will by which, in that contingency, he set aside a large part of his property for religious purposes. After making certain minor provisions, he appoints in default of his own male issue, his cousins, Filippo and Niccolo, the sons of Piero di Francesco Del Pugliese, his heirs: and in the event of the failure of male issue on their side, makes various dispositions, of which the more important are these:—He leaves the sum of "fiorini 200 larghi di grossi" severally to the monastery of Santa Lucia in the Via San Gallo, to the convent of San Marco, to the hospital of the Innocenti, and to the convent of San Domenico at Prato. To the convent of San Marco he also makes the bequest contained in the following clause of the will:—

*[The following article is the first portion, in somewhat condensed form, of a much longer monograph, by Mr. Herbert P. Horne, which appeared under a similar title, in the March, April and May numbers of "The Bulletin of the Metropolitan Museum of Art", New York, and is reprinted here by the kind permission of the authorities of the museum. The text of the original document on which it is based is now published for the first time. The present article is therefore supplementary to the March number of the Metropolitan "Bulletin", so far as concerns the particular picture, *The Last Communion of S. Jerome*, and the Florentine merchant, Francesco di Filippo Del Pugliese, for whom it was painted by Botticelli. For the further history of the family Del Pugliese, how they built their "palazzo", founded their numerous chapels, and gave commissions to the first artists of their time, we must refer our readers to Mr. Horne's monograph in the pages of "The Bulletin".

Much has been written concerning the princely collectors of the quattrocento, the Medici, Sforza, Gonzaga, and others. But no attempt has been made before to give an account of a typical art-patron of the mercantile class during the same period. In this monograph Mr. Horne does not approach the subject, as Vasari does, from the artists'—the producers'—point of view, but from the collectors'—those who constituted the painters' market.

Piero di Francesco Del Pugliese, born in 1430, and his nephew, Francesco di Filippo, born in 1458, came of a wealthy Florentine family of wool-staplers, and were both enthusiastic patrons and collectors of works of art. They possessed works by Donatello, Fra Angelico and an unnamed Flemish master; and they gave commissions to Antonio del Pollaiuolo, Sandro Botticelli, Domenico Ghirlandaio, Filippino Lippi, Piero di Cosimo, Raffaellino del Garbo, and Fra Bartolomeo.

Since our format enables us to publish an illustration on a larger scale than was possible in the "Bulletin of the Metropolitan Museum", we reproduce *The Last Communion of S. Jerome* here from a photograph, taken while the picture still remained the property of the Marchesi Farinola.—EDITORS.]

Moreover, since the said testator possesses a chapel at his place and villa of Sommaia, in the county of Florence; which [chapel], though as yet it be not consecrated, nevertheless, he wishes to be consecrated and put to the uses of a church: and, therefore, he ordained and willed that in case his property at any time devolve and belong, or appertain, to others than the sons or male descendants of the said testator, legitimate and natural, descended from him in the masculine line; then and in that case, and not otherwise, he left, and gave in charge, the said chapel to the convent, friars and chapter of San Marco, at Florence, and in the keeping of the said Friars Observant of the Order of S. Dominic, as at present are the friars of San Marco, and for the benefit and use of their congregation of Tuscany: and in the case aforesaid, and not otherwise, he left to the said chapel, and for the endowment of the said chapel, all the building which is near to and adjoins, the said chapel, called the Castle of Sommaia, together with these properties, etc.

Here follows a recital of the buildings and lands comprised in the estate. After other legal directions, among which is a clause enabling the friars to sell such furniture and movable goods as they may think fit, and to spend the proceeds "in building a lodging in the said place and castle of Sommaia, after the fashion of a convent of friars, and for the use of the said friars", the will continues:—

And, moreover, he left to the said chapel and church of Sant' Andrea da Sommaia five pictures [*quadri*, i.e., quadrangular paintings, in contradistinction to *tondi*, or circular ones], painted on panel, of which the said testator is possessed, namely: a picture painted with a head of Christ, done in Flanders, with two shutters at the sides, painted by the hand of Filippo di Fra Filippo; and a picture in which is painted a [*Last*] *Judgment* by the hand of Fra Giovanni [da Fiesole], with two shutters at the sides by the hand of Sandro di Botticello; and another picture in which is painted the *Passing of Saint Jerome*, by the hand of the said Sandro; and another little picture by the hand of Pesellino; and another great picture by the hand of the said Filippo, in which is painted a *Nativity with the Magi*.

The original text of the passages of the will cited above is printed in the Appendix. In the margin of this instrument the notary has afterwards noted that

This testament was annulled by another testament engrossed by me on 27th June, 1519.

In this later will, which has been preserved in a fragment of another Protocollo of Ser Lorenzo Violi, no mention is made of the foundation of Sommaia, or of the paintings which were to have adorned the chapel of Sant' Andrea. There is little doubt that both devolved, with the rest of Francesco's estate, to his cousin, Niccolò di Piero del Pugliese, whom, in this later will, he appoints his heir.¹ The villa of Sommaia, situated on the lower, western slope of Monte Morello, in the lower Val d'Arno fiorentino, was bought by Francesco in 1488, from Niccolò di Ser Donato di Cocco Donati, for "fiorini 1500 di suggello".

Of the five paintings mentioned in the will of 1502-3, one at least—if not more—has certainly come down to us. On account of the omission of

¹ Firenze: R. Archivio di Stato. Rogiti di Ser Lorenzo di Zanobi Violi; Protocollo, dal 27 Aprile, 1519, al 20 Marzo, 1519-20. Segnato, V. 359, fol. 13 recto.

Botticelli's "Last Communion of S. Jerome"

all distinctive particulars from the description, it is not possible to identify "the head of Christ done in Flanders". The two shutters, however, by Filippino Lippi which enclosed the head, may well have been those of the Manfredini collection, now preserved in the Seminario Patriarcale, at Venice; since both are decorated with "stories" from the life of Our Lord. One, No. 15, represents *Christ and the Women at the Well*; the other, No. 17, a *Noli me tangere*. The painting of the *Last Judgment* by Fra Angelico, with shutters added by Sandro Botticelli, must be reckoned among the lost works of those masters. It cannot be identified with the famous version of that subject now in the Academy at Florence, No. 266; for that painting is known to have been executed by Fra Giovanni for the monastery of Santa Maria degli Angeli, at Florence. Nor can it be identified with either of the versions now in the Museum at Berlin, No. 60A, and in the Palazzo Corsini, at Rome, Nos. 22, 23 and 24; since both these pictures retain their original shutters, painted by Fra Angelico himself.

The third painting, representing *The Passing of S. Jerome* (a subject now known as *The Last Communion of S. Jerome*), by Sandro Botticelli, is doubtless to be identified with the little panel which passed with the Altman collection to the Metropolitan Museum. In this will, Francesco Del Pugliese is recorded, for the first time, as a patron of Botticelli, who must have painted this picture for him, some ten or twelve years previous to the drafting of this document in February, 1502-3.

The fourth panel mentioned in the will, the "little picture by the hand of Pesellino", cannot be identified, as its subject is not described. The fifth and last of the paintings mentioned, the large panel of *The Adoration of the Magi*, by Filippino Lippi, must be reckoned among his lost works; for the only known version of that subject by him which could be described as a "quadro grande" is the altar-piece now in the Uffizi, No. 1257, which is known to have been painted for the monastery of San Donato a Scopeto, at Florence.

APPENDIX.

Firenze: R. Archivio di Stato. Rogiti di Ser Lorenzo di Zanobi Violi; Protocollo dal 14 Giugno, 1500, al 20 Maryo, 1503-4. Segnato, V. 356. [Excerpta.]

1502.

fol. 94 tergo.

[*Testamentum franciscj delpugliese.*]

Item postea dictis anno & Indictione & die xxviii dictj mensis Januarij. Actum in sacristia ecclesie sanctj marcj deflorentia/

presentibus honorabilibus religiosis fratre mattheo andrej priore adpresens dicti conuentus sanctj marcj deflorentia / fratre laurentio niccolaj, fratre bernardo de gardis / fratre Zenobio malthe / fratre laurentio Johannis / fratre nicc° carolj de biliottis & fratre Johanne bernardj / testibus ad infrascriptum testamentum proprio ore infrascripti franciscj testatoris uocatis, &c.

[nota quod h° testamentum est annullatum per aliud testamentum rogatum per me sub die .27. Junij anno dominij 1519.]

Lo spectabile huomo francesco di filippo delpugliese Ciptadino & mercatante firentino . . . fece ordino & dispose questo suo presente nuncupatio & ultimo testamento & ultima uolonta & ordino & lascio le cose sue in questo modo & forma che sidira qui apresso . . .

fol. 95 tergo.

[Cap.] 5. Item perche il decto testatore ha una cappella alluogo & uilla sua di sommaia chontado di firenze benche ancora non sia sacra / la quale uole non dimancho che si sagrj & faccj auso dichiesa. Et pero ordino & uolse che in caso che lasua heredita maj per alcuno tempo si deferisca & aspectisi o appartenghisi ad altrj che afigliuoli o descendentim maschi del decto testatore legitimj & naturalj / descisi diluj per linea masculina: allora & in tal caso & non altrimentj / lascio & sotto pose la detta cappella alconuento & frati & capitolo disanmarcho difirenze / & sotto la custodia di decti frati & dellordine disan domenico obseruantj chome sono hoggi decti frati dj san marchio / & ad beneficio & uso della loro congregazione ditoscana. Et in decto caso chome disopra / & non altrimentj lascio alla decta capella & per dota di quella tucto il casamento che e appresso adecta & condecta capella / chiamato il castello disommaia con questi benj in questo modo contenutj & confinati cioe Vno Casamento chiamato il castello disommaia nelquale e ladecta capella contucti gliabiturj & stanze didecto casamento & con casa da lauratore & torre uerso chiosina / & contucte le masseritie & contucti ebenj mobilj diqualunque qualita si fussino / e qualj si trouassino indecto casamento capella & torre & casa da lauratore in qualunque modo per uso didecto luogho & con orto & terra lauratoria uignata uliuata & boscata: Et in effecto tucto elpoggio disommaia posto nel popolo di san michele a sommaia & luogo decto sommaia, contado di firenze / . . .

Et indecto caso che dectj benj uenghino sotto la cura didecti frati / il decto testatore prohibi espressamente la alienatione & locatione allongo tempo didecti benj immobilj / & non uole che per caso nessuno / ne per alcuno modo edectj benj immobilj si possino alienare dadectj frati . . .

. . . . Ma benuole & concede ildecto testatore [fol. 96 recto], che se edecti benj nel caso disopradecto maj perueranno alla cura di decti frati / che tucte le masseritie & benj mobilj che si trouerauno in quel tempo uenendo talcaso / indecto casamento di sommaia / che non fussino o non paressino adecti frati per loro uso o bisogno si possino & debbino uendere: & tucto il danaro si ritrahessi didecte masseritie & benj mobilj uolse & ordino decto testatore che si spenda per edectj frati allora habitantj nel conuento disan marco difirenze solo in murare vna habitatione indecto luogo & castello di sommaia auso di conuento di frati / & per uso didecti frati del decto ordine obseruanti / . . .

Et piu lascio alla decta cappella & chiesa di sancto andrea da sommaia cinque quadrij dipintj in asse / equalj si troua decto testatore: cioe / vno quadro dipintouj una testa dj christo facta infiantra / con dua sportelli dalato dipintj di mano di filippo difra filippo: Et uno quadro dipintouj uno giudicio dimano di fra giouannj con dua sportellj dalato dipintj di mano disandro dibotticello: Et unaltro quadro dipintouj eltransito dj sa[n] girolamo dimano didecto sandro: Et unaltro quadro piccholo dj mano di Pisellino: et unaltro quadro grande dimano didecto filippo dipintouj una natiuita co[n] magj.



(A) PEN-AND-INK DRAWING ON
REVERSE OF PLATE I, SEE P. 13



(B) A STUDY OF COSTUME; PEN-AND-INK DRAWING; 21 X 12.1 CM. (THE BRITISH MUSEUM)

TWO NEW DRAWINGS BY DÜRER IN THE BRITISH MUSEUM BY CAMPBELL DODGSON

II—A STUDY OF COSTUME



SECOND drawing, which was included in the same lot at the Ginsburg sale, and was presented to the British Museum, with its more important companion, by the Dürer Society, is also reproduced here [PLATE III, B]. It is derived, according to a note written on the back by its late owner, from the Mariette and Wellesley collections. It was lot 510 at the sale of Dr. Wellesley's drawings in 1866, when it was bought by Fawcett for sixteen shillings. The information that it belonged to Mariette must have been derived from an old mount which has been discarded. The drawing, trimmed a little too close, but otherwise in perfect preservation, is in dark brown ink upon a strong paper, without watermark, to which time has given a slightly brownish tinge. It measures $8\frac{1}{4} \times 4\frac{3}{4}$ in. (210×121 mm.). The two figures seem to be entirely unrelated to one another, but the detached head at the top appears to be the head of the youth drawn again as an alternative, in a different head-dress, with a feather stuck through the turned-up side of his cap. The man to the right seems to be holding a baby in his outstretched hands. On the clothing of both figures are abbreviated notes of colour written in a more upright hand than Dürer generally used. On the youth's right thigh "r(oth) g(elb) r(oth)" and "g(elb) r(oth) g(elb)" indicate alternate stripes of red and yellow, while on the left thigh, which does not match the other, yellow, apparently with three patches of red upon it, seems to be placed above solid red. These colours are evidently heraldic. I do not understand the note beneath the knee of the left leg, unless it is "gel(b)" abbreviated. Nor can I explain the note to right of the elder man's waist. He seems to wear a kilt, or very short breeches, ending well above the knee; on these is drawn the leaf which was often used by artists to signify green, while a knotted scarf which hangs down from the waist is marked "g", for yellow. Beneath the knee of the left leg is written, apparently, "brü" (brown), while the "w" lower down the leg means "weiss."

The monogram is written in ink almost exactly of the same colour as the rest, but there is an almost imperceptible difference of shade which suggests that it may have been added subsequently. Indeed, one would not expect so slight a sketch to be signed when it was done, and it was evidently Dürer's habit to look through his drawings from time to time and authenticate unsigned ones by adding a monogram. In spite

of its unusual form, I believe this monogram to be quite genuine, and not one of the various kinds used by forgers. The nearest parallel to it that I can find is on the drawing at Bremen of a man in profile (Dürer Soc., VIII, 9); others rather like it are on Sir Edward Poynter's *Apollo* (L. 179), on the *Pleasures of this World* at Oxford (published by Sir S. Colvin), and on two drawings at Coburg published by Dr. Pauli in the Berlin "Jahrbuch" for 1910. These drawings are of several different periods, chiefly early, and all must have been signed at a later time. The latest of them, evidently, is the head at Bremen. This Dr. Pauli dates 1501-5 (Bremen Ex. Cat., No. 390), rejecting the much later date (about 1512-17) that he proposed when he first published the drawing.

It is not at all easy to date the costume study that is here first published, nor indeed to adduce any close parallel to it among Dürer's known drawings. His hand, indeed, is not very easily recognized, and I quite expect that the attribution will encounter some scepticism, though I myself accept it entirely. Something like the sharp nose of the elder man occurs at various periods of Dürer's career in his slight sketches. For the eyes the nearest parallel that I can find is in the large composition sketches of 1522 at Paris (Louvre and Bonnat collection), L. 324 and 362-4, where the notes of colour are also found. The drawing could even be as late as this; it certainly betrays no youthful uncertainty, but is a rapid note jotted down by a sure and masterly hand. For similar work one must not look at the elaborate and finished drawings which form the majority in Lippmann's great publication, but rather at such a slight sketch as the standing man in Taf. 115 of Bruck's publication of the drawings in the Dresden library; not that the resemblance, even here, is very close. Either you feel the ascription to be right, or you do not, and in the latter case it is not very easy to convince you by argument.

Nor is it easy to explain the subject. Are the sketches made from a picture or from men whom Dürer had actually seen in these costumes? The notes of colour suggest one of these hypotheses rather than a design that Dürer meant to carry out himself; but the alternative hat pleads on the other side. Perhaps after all there are two young men very much alike and not one youth with two hats. But what is the other man doing with a baby? In spite of his long sword he does not look like one of Herod's murderers at Bethlehem. I hope that some one else will read the riddle better than I can.

S. JOHN'S CHAPEL IN THE CHURCH OF S. ROQUE, LISBON—I

BY MARTIN S. BRIGGS



ON November 1st, 1755, a terrible earthquake shook the city of Lisbon, and laid low many of its finest buildings. A tidal wave swept up the Tagus, swallowing up a large palace on the river bank.¹ Among the few renaissance churches which remained unhurt was São Roque, erected from the designs of Filippo Terzi rather more than two centuries earlier, and embellished with the remarkable art treasures forming the subject of these articles only a few years before the disaster occurred.

São Roque in itself is not a striking building, and indeed is perhaps the least notable of Terzi's larger designs in Lisbon. This architect was an Italian by birth. His name is variously spelt in documents, Tercio, Terzio, and Terzi, the last being the usually accepted form. He is not to be confounded with Francesco Terzi (1525-1600), a Bergamasque painter attached to the court of the Archduke Ferdinand, but there may have been a family connexion. Filippo Terzi came to Portugal in 1570, at the invitation of the Jesuits, to build their church of São Roque, finished five years later. In 1572 King Sebastião appointed him Architect of the Royal Palaces,² and from that time until his death in 1598 he was the most fashionable architect of his day in Portugal. São Vicente de Fóra (1582), his largest and most ambitious church design in Lisbon, also survived the earthquake, but São Antão and Santa Maria do Desterro were half ruined.

São Roque is very plain externally, and of the simplest form on plan. The west front towards the Largo de São Roque is decorated with two orders of Doric pilasters. Ornament of every kind is lacking. Adjoining is the Casa Santa da Misericórdia—a foundling hospital and almshouse. The site of church and hospital was formerly occupied by older buildings, given to the Jesuits in 1533 by João III. Here the relics of S. Roch were exhibited to the people, and at a later date Francesco Borgia, third general of the Society of Jesus, preached from one of the pulpits. "His black gown, darned, probably by himself, with white thread, is preserved here as a relic".³

The interior of the church consists of a nave without aisles, a range of chapels on either side, and a shallow chancel. The roof is said to be constructed of Prussian timbers over 80 feet in length. The flat ceiling is painted with religious subjects architecturally framed, the central portion representing the *Glorification of the Cross*. There are

also other decorative features, among them the ceiling of the vestibule beneath the organ-gallery at the west-end, the beautiful tiles on walls and floor, and the tomb of Sir Francis Trejean—an Englishman who was banished from his country by Queen Elizabeth for reasons that did her little credit.

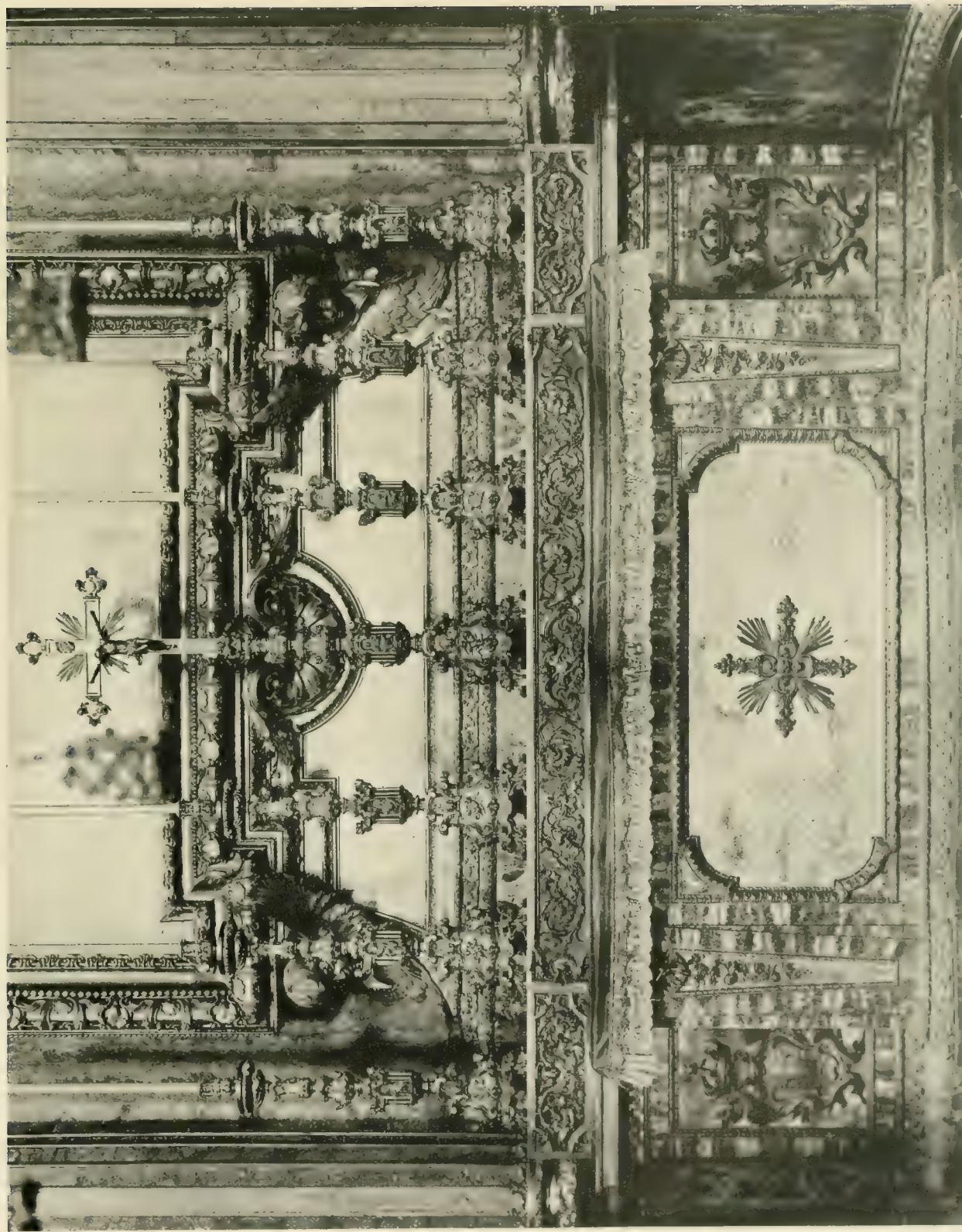
The five chapels on either side of the nave were added at different dates between 1584 and 1634, and are all barrel-vaulted, as is the chancel. The chapel dedicated to S. John the Baptist is the last on the left. The story of its embellishment is told by various writers, who agree as to general facts. King João V, a generous lover of the arts, entered the church one day and was struck by the poverty of this chapel dedicated to his patron-saint. Enquiring the reason, he was told that whereas every other chapel in the building was supported by its brotherhood, that dedicated to his namesake had none. He then announced to the church authorities that he himself would undertake the decoration and furnishing. He sent the dimensions of the chapel to Rome, and gave orders to the artists concerned that no expense was to be spared in its decoration or equipment. The design of the whole scheme was entrusted to Luigi Vanvitelli the architect, but whether he supervised the craftsmen who executed the minor details of the work, such as the portable vessels and the carpets, is not specifically related. Nor is it certain whether in the architectural work he was assisted by Niccolo Salvi, as is stated by one authority. The two worked together on other occasions, as on the scheme for bringing water to Rome from Vermicino, and they sometimes worked against each other, as in the famous competition for the new façade of S. John Lateran. Both were youngish men at the time when the Lisbon chapel was designed, and Salvi had succeeded to the practice of his master Cannevari, who went to Portugal himself about the same date. Salvi, who was born in 1699 in Rome and died in 1751, carried out a large amount of decorative work in Roman churches, as well as the Fountain of Trevi on which his reputation chiefly rests. Luigi Vanvitelli (1700-1773), the son of a Dutch painter named Van Witel, was a more prominent figure, and was at all events nominally responsible for the design of the chapel at São Roque. He is best known for his huge palace at Caserta for Carlo III, but it was his position as architect to S. Peter's, to which he was appointed in 1726, that specially commended him to the notice of the king of Portugal.

The whole question of the design of the chapel is connected with an old folio volume in manuscript, written in Italian and illustrated with over a hundred drawings of the various parts and furniture. Unfortunately the writer of the present article has been unable to trace the whereabouts of

¹ For illustrations of the damage wrought by the earthquake see Paris and Pedegoche's prints published in 1755.

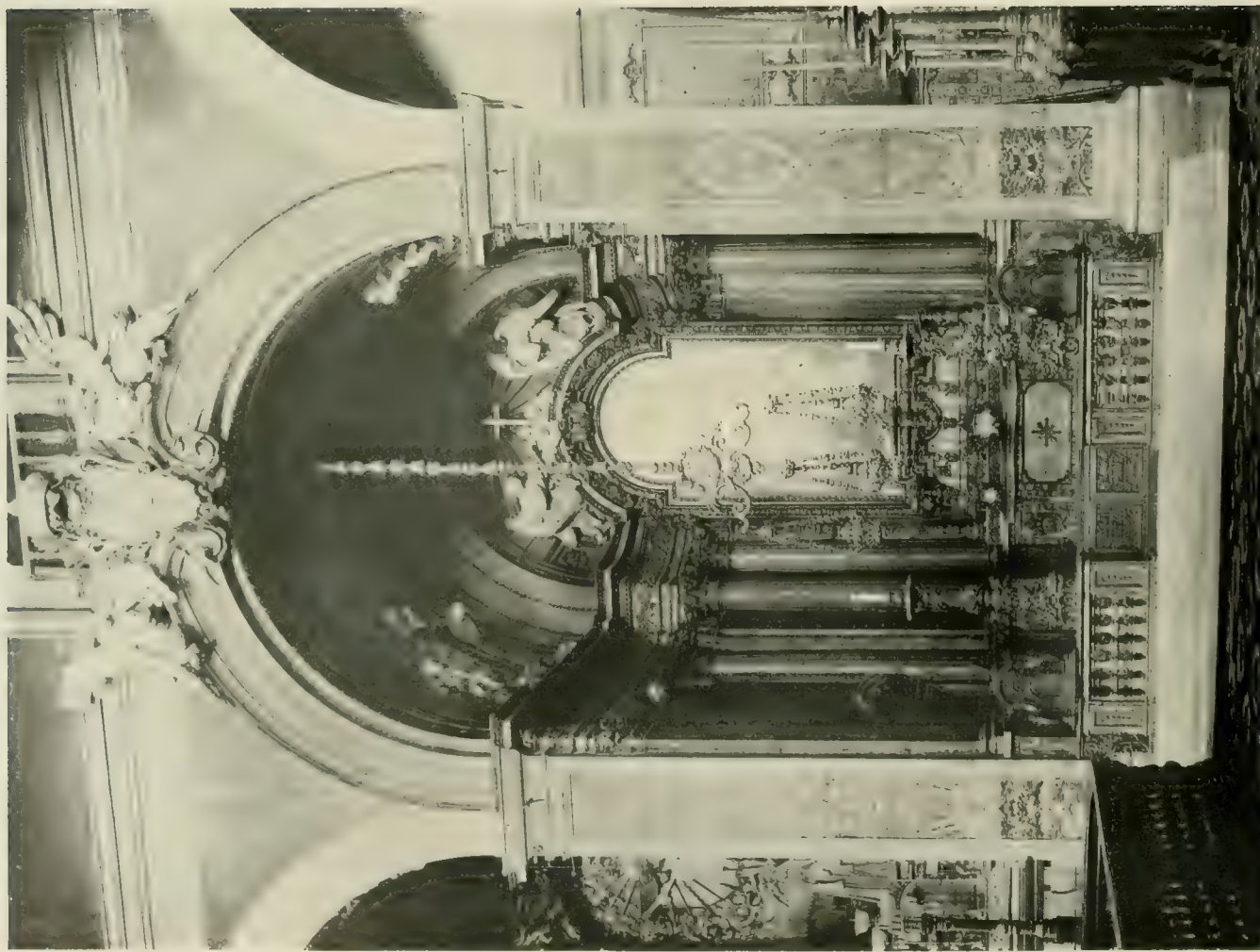
² According to Albrecht Haupt, *Die Baukunst der Renaissance in Portugal*. Walter Crum Brown, in his *Portuguese Architecture*, says: "Terzi was taken prisoner at Alcacer-Quebir in 1578, and ransomed by King Henry, who made him court architect".

³ See *The Lisbon Guide* (1853), p. 217.



(A) ALTAR, RETABLE AND ALTAR-ORNAMENTS OF S. JOHN'S CHAPEL

CHAPEL AND FURNITURE DESIGNED BY FILIPPO TERZI



(B) GENERAL VIEW OF S. JOHN'S CHAPEL



(C) ONE OF A PAIR OF CANDELABRA

S. John's Chapel in the Church of S. Roque, Lisbon

this valuable book, which is known to have been in the possession of Mr. Weale, the publisher, some seventy years ago. It has, however, been described and very largely translated in an architectural periodical,⁴ without reproductions of any of the plates.⁵ Mr. Papworth, to whom this description was due, says :—

These drawings compose a collection of designs for what was deemed necessary by the authorities and architect for the decoration and furniture of the part of the Patriarchal Cathedral at Lisbon.

He also translates the title-page as :—

"Book of Sketches of the Designs of Works proposed which are being made in Rome by order of the Court", and says that the book bore on its cover the words "PATRIARCALE LISBON MDCCLV".

He proceeds that "No apparent connexion exists in the arrangement of the drawings".

The purpose of his article is to show the splendour of church decoration in this special instance at Lisbon, and to draw from it a moral, pointing out the parsimony of the Church of England as compared with the Church of Rome. Nothing is said to indicate that the greater number of these designs, though all were ordered, no doubt, by the same royal patron at the same time and from the same artists, refer to the little chapel of S. John the Baptist in the church of São Roque, and one can only assume that Mr. Papworth himself was unaware of the fact. But even without the illustrations it is possible to verify this statement by a careful comparison of the translated descriptions with the photographs accompanying this article.

Passing over the first three drawings, illustrating designs for tapestry, we find that Nos. 3-7 represent a wooden model of part of the "Gregorian Chapel in S. Peter's". A sum equivalent to £750 in modern currency was paid for this model, its gilding, drawings, packing, and in fees to the cathedral authorities. As a wooden model still exists in S. Roque, it would be possible, by comparison of it with this drawing, and with an illustration of the altar and chapel mentioned at S. Peter's, to see whether the architect did draw much of his inspiration direct from the Roman example. I have unfortunately been unable to make this comparison, but it does not appear that any wholesale reproduction took place.

The drawings numbered 8 to 50 all illustrate the architectural details of the chapel in São Roque, as distinct from the movable furniture and plate, and may therefore be considered in connexion with the PLATES I and II, which are reproduced from photographs. Nos. 49 and 50 show the marble and other precious stones with which the

walls of the chapel are lined. The craftsman who undertook this part of the work was Pietro Paolo Rotolone. The main arch over the chapel recess is in oriental alabaster, with a margin of giallo antico. The pilasters on either side are in white marble, with panels in breccia antica. In the centre of this arch is a carved group, with the arms of Portugal supported by two angels in Carrara marble. The escutcheon with the arms (No. 20) is by Domenico Giovannini, and the two angels (No. 18) are by Antonio Corradini. One of the windows of the nave appears in the photograph [PLATE I] above this marble group.

The ceiling of the chapel is treated with much elaboration, but owing to its position little can be seen of the design or of the beautiful marbles with which it is covered. These include alabaster, verde antico and giallo antico. On either side of the vault are bas-reliefs in Carrara marble, one of *S. John the Baptist preaching in the desert* (No. 12), by Bernardino Lodovisi, the other of *The Visitation of S. Elizabeth* (No. 14), by Carlo Marchionni. Each bas-relief is supported by two statues of children, while others peep over the moulded frame in the way we have learned to associate with Bernini's work in Rome. In addition to these child figures (No. 15) in Carrara marble by Agostino Corsini, there are eleven cherubs' heads in marble (No. 13) on the coffered vault itself. But of all these figures, the group most nearly recalling Bernini's art is to be seen in the charming winged angels in an attitude of adoration, above the curved cornice of the "retabulum". They are the work of Pietro Wersciaff, and appear on drawing No. 16 in the old book of designs.

The walls of the chapel are lined with various marbles and decorated with columns and pilasters, between which are three pictures in mosaic. The latter were executed by Mattia Moretti from cartoons by Masucci, and are worked with such skill as to present the effect of oil paintings. The central picture, over the altar, represents *S. John Baptizing our Lord*, and those at the side represent *The Annunciation* and *The Feast of Pentecost* respectively. For the three the painter was paid £637 10s. (including the cost of preparing his drawings in duplicate), and the mosaic worker received £4,250, the greater part of the latter sum being required for material.⁶ Agostino Masucci (1691-1758) was a pupil of Carlo Maratti, or Maratta, and is best known as a painter of religious subjects in Roman churches. The three pictures are framed in porphyry mouldings bordered with wrought bronze. The richness of these frames may be seen by a reference to our illustration [PLATE II], and it is worth noting that the central and most elaborate one was executed by Antonio

⁴ Weale's *Quarterly Papers on Architecture* (London, 1843-44), Vol. I.

⁵ The plate reproduced in *The Builder* for 1850 (Vol. VIII, p. 42), is taken from this book, but refers to the cathedral at Lisbon, not to the chapel in São Roque.

⁶ In all these figures, taken from Mr. Papworth's article referred to, the *scudo* has been taken to represent a sum of 4s. 3d. in modern English currency.

S. John's Chapel in the Church of S. Roque, Lisbon

Arrighi, who also made the silver candelabra and crucifix on the altar.

The doors beneath the side pictures have entablatures and architraves in verde antico and giallo antico, and are themselves ornamented with enriched mouldings in gilt metal. The columns and pilasters on the walls have shafts of lapis lazuli with gilt enrichments, bases of alabaster, dark green porphyry and amethyst, and capitals of gilt bronze. The entablature above them has a frieze of giallo antico with gilt bronze enrichments. The space between the top of the altar and the base of the picture above is inlaid with coral, amethyst, and lapis lazuli. Just beneath the picture frame are two very beautiful winged heads of cherubs.

The altar-front is of jasper and lapis lazuli, bordered with amethyst, the smaller panels on the side being in alabaster. The rich heraldic and other ornaments on the altar are of gilt metal. The steps up to the altar are three in number, each of a differently coloured granite or porphyry inlaid with rare woods and ivory, and set in a bronze frame exquisitely chased, again the work of Antonio Arrighi. The floor of the chapel is covered with marble mosaic, in imitation of a flowered carpet, inlaid with porphyry. This work (illustrated on drawing No. 11 in the old folio) is the work of Enrico Envo, and cost £1,487.

The marble balustrade separating the chapel from the church is of verde antico, with two small gates of gilt metal in the centre (No. 43), for which the silversmith Francesco Guerini was paid £148. The crown of Portugal, which is freely used throughout the designs, appears in these gates with the initial, J, and the number, V.

This brief description, though by no means complete, gives some idea of the extraordinary richness of the material employed in this little chapel, as well as of its costliness, reckoned, so far as is possible, according to modern standards. The whole scheme was conducted on the same scale of

extravagance, and all the best talent that Italy could produce at the time seems to have been brought into the service.

When all the parts and all the fittings were complete after some ten years' work, the entire structure was erected in S. Peter's at Rome, so that it might be blessed by the Pope. It was on view to the public, and many famous people inspected it. Among these, one account relates, was Prince Charles Stuart, "the Young Pretender", who afterwards proceeded to the Portuguese Embassy "where the Ambassador received him royally and spent the sum of 560 crowns in refreshments for his Royal Highness". It is difficult to believe this story, for Prince Charles never visited Rome after his Highland adventures until 1766. Moreover, his father, James Stuart, wrote to him from Rome on June 13th 1747, to inform him that his brother Henry was to be made a cardinal.⁷ As the latter only left Paris in May, 1747, it cannot have been either Henry or Charles who viewed the chapel in April, but it may well have been their father, James, "the Old Pretender", who had long resided in Rome.⁸ Then on the 23rd of April, 1747, Benedict XIV officiated at its altar, and for his blessing received, besides other valuable presents, a sum equivalent to £845. The ceremony over, the chapel was taken to pieces, packed up in cases, and despatched from Venice in three ships to Lisbon, accompanied by a great number of craftsmen to superintend its re-erection in São Roque. King John V was rewarded with the title of "Most Faithful" for this and other generous benefactions, but died before the chapel was completed. The second article will deal with the altar-plate, more remarkable even than the sumptuous marbles and metals used in the architectural details.

⁷ See A. C. Ewald's *The Young Pretender*. London, 1904.

⁸ See p. 14 in Viterbo and D'Almeida's *A Capella de S. João Baptista* (Lisbon, 1900), where the reference is simply to the visit of the "Pretendente d'Inglaterra".

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXIII BY LIONEL CUST

THE PORTRAIT OF PRINCE BALTASAR CARLOS, BY VELAZQUEZ



AMONG the chief treasures of the Picture-Gallery at Buckingham Palace is a full length standing figure of the boy prince, *Baltasar Carlos of Spain*, which by general agreement is assigned to the master hand of Velazquez himself.

In the melancholy history of the royal house of Hapsburg in Spain, few events excited more enthusiasm and inspired greater hopes than the birth of a son to Philip IV, King of Spain, and Isabella of Bourbon, his first wife. Baltasar Carlos was born on October 17, 1629, and was proclaimed

as heir to the throne shortly after. Velazquez was absent in Italy at the time of the young prince's birth, but after his return painted a series of portraits of the boy from the age of two years onward. These portraits are for the most part so well known to the readers of the *Burlington Magazine* that no further comment on them is needed. Just as Velazquez made the heavy, sullen, diseased lineaments of King Philip IV part of the painter's art-furniture for future generations, so did he bequeath to posterity this series of portraits of an anæmic, sickly child, who yet lives and radiates the hopes and illusions of youth through the magic touch of the great painter's brush. From the child portrait



PORTRAIT OF DON BALTASAR CARLOS : 2.11 X 1.10 M.; BY VELAZQUEZ (BUCKINGHAM PALACE)

Notes on Pictures in the Royal Collections

at Boston, U.S.A., formerly at Castle Howard, to the standing portraits at Vienna and the Prado, and above all to the entrancing portrait on horseback at the Prado, the sandy-haired pale boy appears with his ponies, dogs and guns, as if the painter took a pleasure in depicting him with loving care, just as a father might paint his own child.

The heir to the Spanish throne was naturally one of the prizes in the royal marriage-market of Europe. The marriages of royal children were arranged for them before they had time to consider life for themselves. When the young Baltasar Carlos was but ten years of age, the question of his future wife, and possible Queen of Spain, was already being considered. In spite of the probable feeling of distrust left at Madrid through the failure of the scheme for a marriage between Charles I, then Prince of Wales, and the Infanta Maria, King Philip IV's sister, it was highly probable that as Charles I had taken to wife one of the daughters of Henri IV and Marie de Medicis, and Philip IV had chosen another, the two sisters Henrietta Maria and Isabella should contemplate the idea of a marriage between the young heir-apparent of Spain and the eldest daughter of the King and Queen of England, Mary, who was about two years younger than the young prince. We learn from a letter of Serrano, envoy to the Grand Duke of Tuscany, written on December 31, 1639, that—

A portrait of the crown prince has been made in armour and full gala, and sent to England, as if his Highness's marriage with that princess were close at hand. But many think it has been done to keep the king in good humour and hope.

To what an extent the negotiations for such a marriage were sincere or pressed remains at present unknown. The objections raised to the Spanish match in the case of Charles I himself could hardly have been forgotten. The adhesion of Queen Henrietta Maria to the Church of Rome had rendered her unpopular and distrusted by a large section of the English people. A further alliance with Spain or France would probably have excited some hostility, as no doubt the growing difficulties and general insecurity of the royal family in England were sufficient to make such a marriage undesirable, if not actually impossible. Meanwhile the usual practice of intermarriage in the family by the Hapsburgs was being arranged in spite of the obvious racial degeneration which resulted therefrom. Queen Isabella did not live to see the result, which was that in June, 1646, the young prince was betrothed to his cousin, Mariana of Austria, but shortly after took cold at Saragossa, of which he died on October 9 of the same year. Six months later the child-bride of twelve years old was betrothed to her intended father-in-law, King Philip IV, thirty years her senior. Princess Mary had in 1641 become the wife of William, Prince of Orange, and all this matrimonial castle in Spain dissolved into thin air. There remained, however,

in England the portrait of the young prince Baltasar Carlos, sent in 1639. It appears in Charles I's catalogue as *the picture of the now Prince of Spain*, and was so described, when nominally sold on October 23, 1651, to Mr. Edward Harrison and Company. The value then set on it, one hundred pounds, indicates that it was looked upon as an important picture. For a long time this interesting portrait remained practically unknown, but on the rearrangement of pictures under King Edward VII, it was placed in the Picture Gallery at Buckingham Palace, where its merits were revealed and accepted.

In this portrait the boy stands, posed in a gallant attitude as a military commander, in armour, baton in hand, gauntlets on his hands, and golden spurs on his feet, the red sash with gold embroidery re-echoes the crimson of the arm-chair by which the boy is placed, and the curtain and table-cloth behind. The painting has lately been freed from heavy varnish and discoloration, and re-lined, and the fresh bold touches of the painter's brush now vibrate with renewed intensity, such as could only be communicated by Velazquez himself. It presents therefore a much more brilliant effect than it did in the reproduction given in the present writer's work on the paintings at Buckingham Palace, published in 1905. In the long series of admirable paintings, mostly of the Dutch school, in the Picture Gallery at Buckingham Palace, there is no painting which arrests the attention so forcibly as this portrait by Velazquez. The two portraits by Frans Hals, for instance, with all their marvellous bravura of execution, appear somewhat obvious; they are intelligible to the most ordinary observer. Even in some of the paintings by Rembrandt, there is less that is surprising, less to be actually discovered, than in the portrait by Velazquez. Here is to be found all the brilliant inspiration of a sketch, and at the same time the consummate science of a lifetime. Patches of paint seem scattered about without form or design, and yet there is not one of them which does not really reveal its intention and perform its functions. One is conscious of life, of vibration in such a portrait; not of a mere faithful rendering in portraiture, but that power of creative expression which makes, to take another instance, a portrait bust by Rodin live, whereas so many other busts simply reproduce the subject. It is while studying a portrait by Velazquez, even if it be one not absolutely in the front rank, such as this *Baltasar Carlos*, that the student realizes the enormous advantage seized by the practical artist in understanding, professionally if not intellectually, the mind and following the technique of a great painter over the mere writer, who can only comprehend and enjoy the result, as completed. In his brilliant criticism of the work of Velazquez, the late Mr. R. A. M. Stevenson justly remarked that there are—

Notes on Pictures in the Royal Collections

Two reasons why no one can lay down the law with assurance. *First*, the point of spottiness greatly depends on whether the eye habitually takes heed consciously of a large or a small field of vision. *Second*, a dangerous complexity of detail and matter in a picture may be rendered comprehensible and orderly by rhythm in the design, but then the spectator must be able to embrace the extent and meaning of this harmonious arrangement.

This is where the difficulty comes in. The spectator may be fully conscious of the harmonious arrangement and yet be incapable of embracing its extent and meaning, especially in the case of certain modern developments in the art of painting. It is the crowning triumph of a great painter, like Velazquez, that his works are completely satisfactory both to the ordinary spectator, too often a mere creature of habit, and to the practising artist, who can as a rule understand even when he cannot actually achieve so great a result.


There is a replica of the *Baltasar Carlos* in the Royal Gallery at the Hague, which, as it was acquired by King William I from an Austrian Archduke, may at all events be credited to the *atelier* of Velazquez, if not to the master himself. Sisters would wish to send the best possible portraits of their children to each other, not the mere official portraits for state purposes. The delightful portrait group of the *Three Children of Charles I*, by Van Dyck in the Turin Gallery, was a gift from Henrietta Maria to her other sister the Duchess of Savoy. Isabella would be

actuated by the same wish to please her sister in England. When official portraits were sent, they invariably show signs of *atelier*-work, either wholly or for the greater part, as in the full-length portraits of Philip IV and Isabella of Bourbon at Hampton Court Palace. Here the portrait of Philip IV has the head finely executed and modelled, and not wholly unworthy of Velazquez himself, or as has been suggested of Rubens, but the portrait of the Queen reveals a tamer hand. This pair of portraits do not appear to have been repeated elsewhere. They appear in Charles I's catalogue as *The Now King of Spain, at length*, and *The Now Queen of Spain, at length*, and were sold on October 29, 1651, to a Mr. Jackson for £40 the pair, a marked decrease on the value set on the portrait of their son *Baltasar Carlos*.

Although the late Señor Beruete had some doubt as to the *Baltasar Carlos* at Buckingham Palace being actually by Velazquez himself, considering both this and The Hague versions to be copies of a lost original, it is not probable that he could have maintained his suggestion that the Buckingham Palace portrait is the work of Carreño. Justi was quite justified when he said that the old varnish on the picture, when he saw it, made it difficult to be sure if it really showed the master hand of Velazquez.

THE BAMBERG TREASURY—II BY SIR MARTIN CONWAY

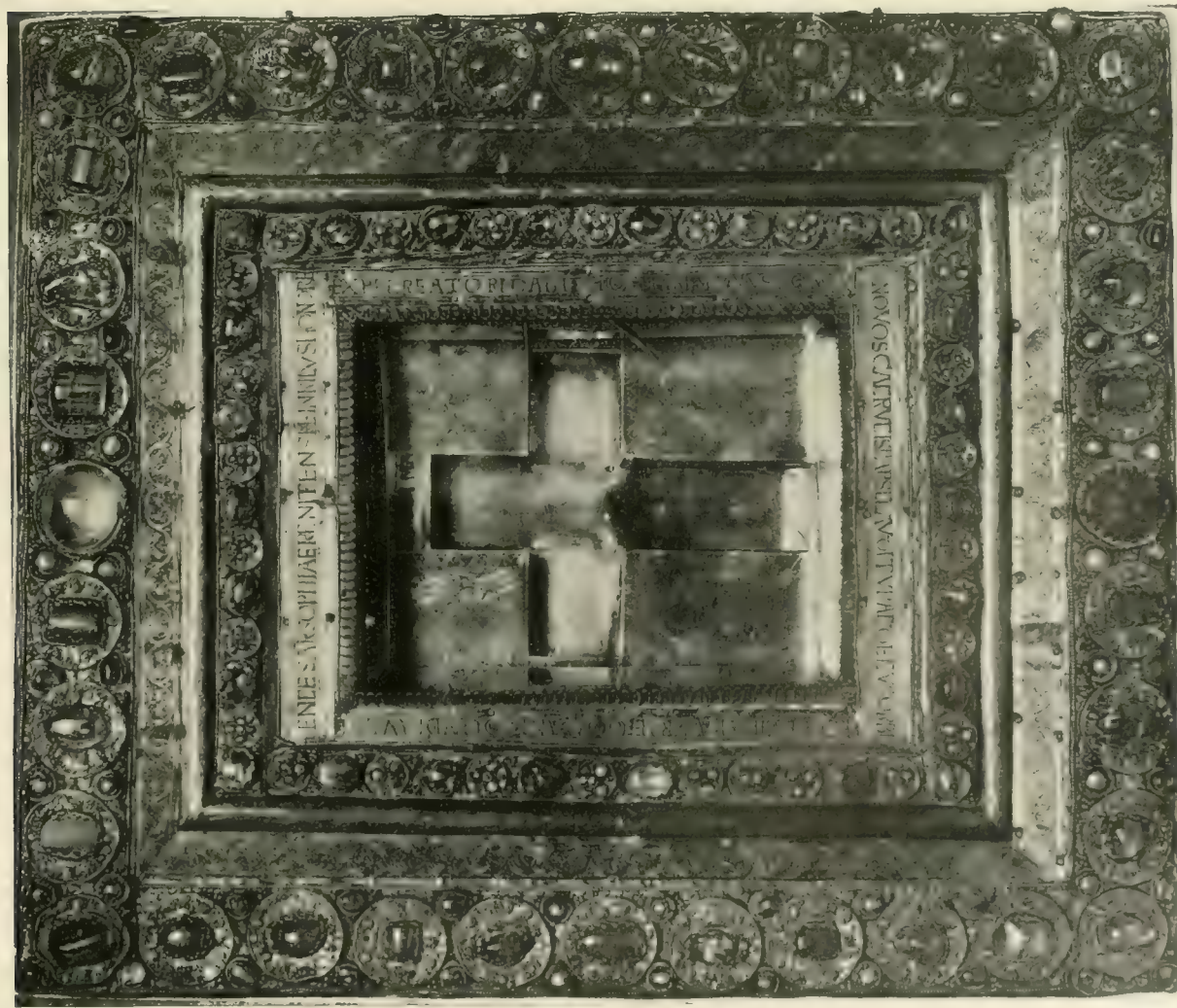
III—RELIQUARIES

ERHAPS the finest object given by Heinrich II to the cathedral is the flat cross-reliquary now in the Reiche Capelle at Munich. The front contains the depression for the cross covered by a crystal plate, and this is framed within a wide and elaborate margin of gold, richly embellished with jewels [PLATE III]. The plainer back is decorated with fretwork in silver-plate, shaped in the Reichenau style into a series of the figure subjects proper for a portable altar. The engraved decoration here implies a German hand, but I can see nothing German in the execution of the marvellous decoration of the front. Each stone is held by a foliated ribbon of gold which rises towards the middle of a much larger low circular box. This is the method of the setting of stones in the book of Charles the Bald, and is to that extent western, but the profusion of delicate ornament added to these simple forms is purely Byzantine, and so is the fine and finished workmanship. If a German did the work he must have been from apprenticeship up steeped in Greek traditions, which seems an impossibility. On the other hand, a Greek craftsman working for

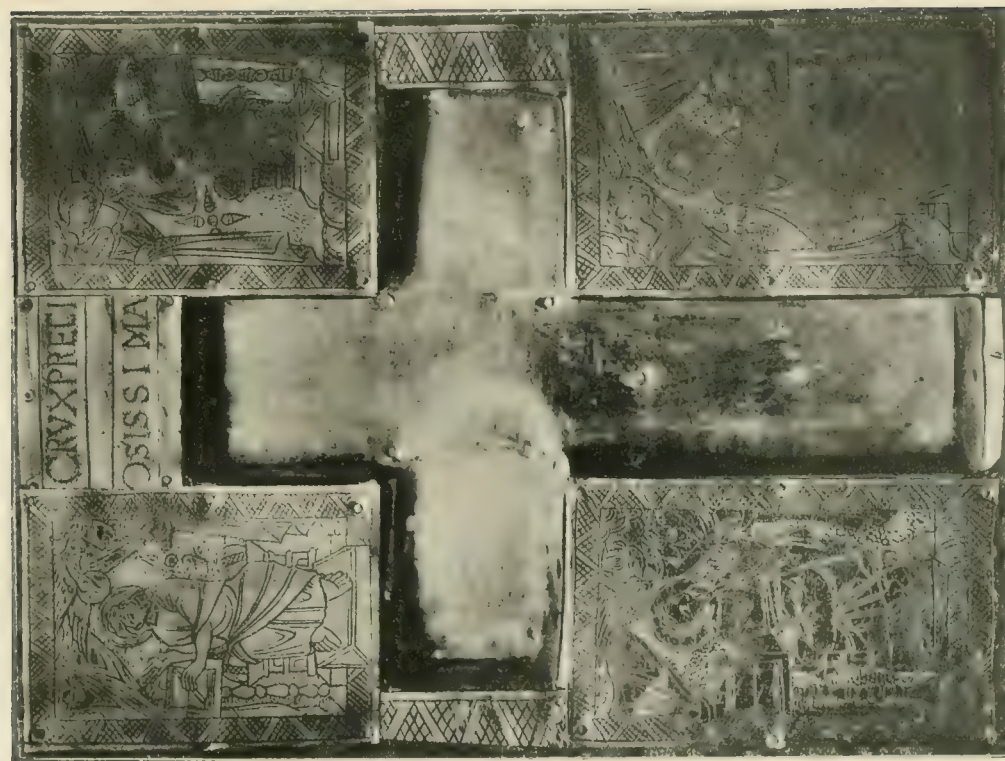
a German employer might be expected to produce just such a work. The Byzantine cameo framed among the jewels probably came from the imperial treasure.

A pectoral cross, interesting as the "Morgengabe" or wedding gift to Kunigunde from her bridegroom, belonged to the cathedral, and was in existence in the 18th century. It is now only known from an engraving. It was, no doubt, a Byzantine work of fine quality, inlaid with enamels. It appears to have been fastened down on to a larger cross of German 11th-century type, decorated with gems and other applied enamels, but the engraving does not enable us to form any opinion as to the character of the decoration.

At one time there were several royal and imperial crowns in the Bamberg treasure. Only three of them survive. The most interesting is called the Crown of S. Kunigunde, and is certainly of her date—a broad band of gold, set with large jewels and rather coarse filigree, quite German in character [PLATE IV, E]. It agrees in general character with two other crowns that exist of about the same date, one on a Virgin-statue at Essen, the other on the Oswald reliquary at Hildesheim. Conrad II's crown at Vienna is, of course, much more elaborate.

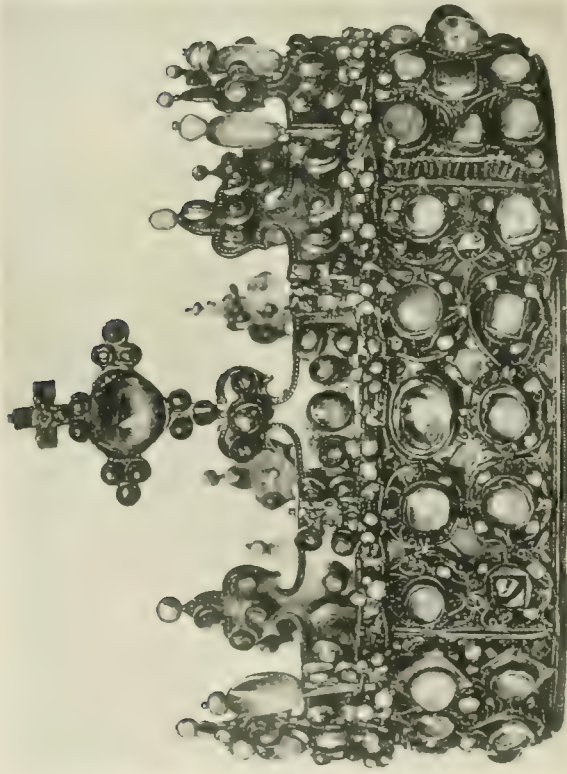


(10) RELIQUARY PROPER WITH FRAME



(11) RELIQUARY PROPER ON AN ENLARGED SCALE, SHOWING ENGRAVING

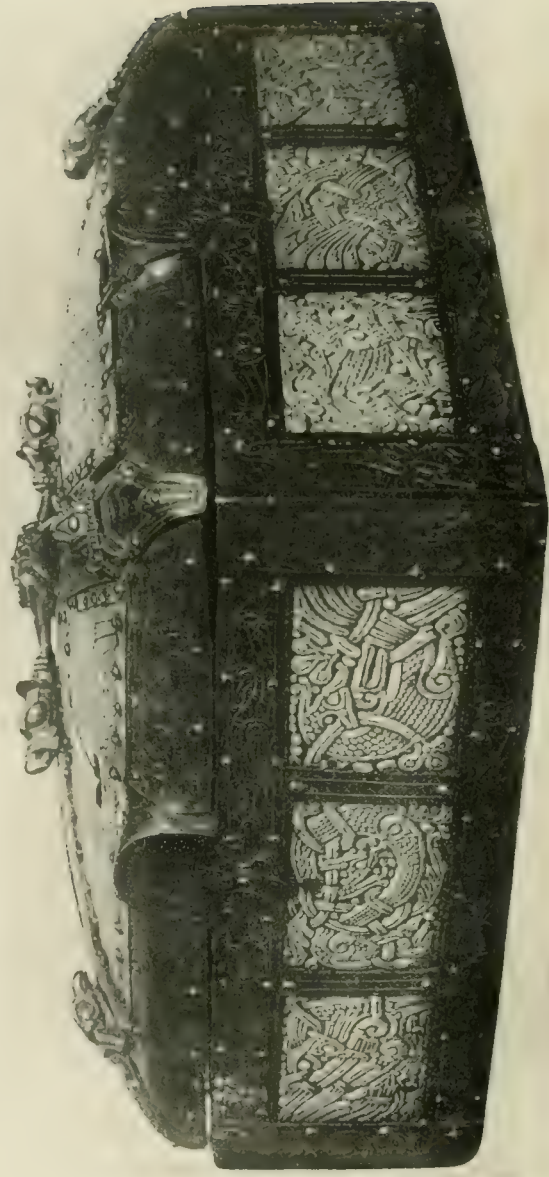




(F) "CROWN OF S. KUNIGUNDE", 11TH CENT., WITH A 14TH CENT. CORONET



(F) "CROWN OF S. HEINRICH", 14TH CENT.



(G) "CASSET OF S. KUNIGUNDE", WOODEN, COVERED WITH BONE CARVINGS, EARLY 12TH CENT., 14 X 26 X 26 CM.

The Bamberg Treasury

Kunigunde's crown was increased in size in the 14th century by the addition, as a crest all round above it, of a princely coronet of that date. In this form it was placed on the head of the bust-reliquary of the saint herself, now no longer extant. The silver-gilt crown, which is called S. Heinrich's, and which adorned his bust-reliquary, is evidently likewise 14th-century work, a most beautiful piece of Gothic jewellery, comparable with the finest pieces of French work, such as the clasps in the Louvre and the Cluny Museum [PLATE IV, F]. Evidently the jewels with which it is set came from much earlier works, and they may have belonged to some original crown of S. Heinrich which was thus remade. Another crown of the same date is formed of gold braid embroidered with pearls and other stones set up on a metal frame. It also must have belonged to a bust-reliquary, though it is fabled to have been Kunigunde's funeral crown.

Two wooden caskets, covered with bone carvings of Scandinavian character set in bronze, have long been known and recognized as likely to have come from a common workshop. One belonged to the Bamberg Treasury, and is called S. Kunigunde's [PLATE IV, G]; the other, called S. Cordula's, is in the cathedral at Camin in Pomerania. They differ only in the form of the box, which is tortoise-shaped at Camin, rectangular at Bamberg. It has been customary and natural to ascribe them to a Scandinavian origin, but our author offers an acute suggestion which seems well worthy of respectful consideration. He thinks that Camin, well within the area of Scandinavian influence, may have been the place of manufacture. It appears that S. Otto, Bishop of Bamberg, made two missionary journeys to Pomerania in 1124 and 1129, and actually founded the bishopric of Camin, so that it is easy to conclude that he brought the Bamberg casket from that place. Whether it is necessary likewise to conclude that both caskets were made there is more questionable. They may equally well have been brought there from some more important artistic centre, and come into the possession of the local Duke Vladislav, who gave one to his new cathedral and the other to S. Otto. It is suggested that we have here a Scandinavianized version of the kind of carved ivory caskets so popular in Constantinople in the 11th century. The style of the decoration strongly resembles that of contemporary Irish metalwork.

Beside the cross-reliquary which would be used as a portable altar, there are two other such altars of the ordinary 12th century type. Both are oblong boxes standing on four decorated feet, and both are covered with engraved and gilt copper and set with enamels. One is surrounded by figures in relief, the other by figure-panels of enamel. The former was perhaps made at Hildesheim; the latter appears to have come from the workshop of Fredericus von

St. Pantaleon at Cologne. Both date from the second half of the 12th century. A fine bronze Easter candlestick and a Limoges crosier head are of the same period. To the 13th century belong a painted book-binding and a silver chalice, whose knob has been renewed later. An awkward upright wooden ciborium covered with ivory is called Italian of about 1300. The 14th century is poorly represented, but for the splendid heraldic decoration of a shield-shaped mitre-box with the arms of Bamberg on one side and of Bishop Ludwig on the other. The 15th century shows up better, a silver arm-reliquary of S. Vitus, holding aloft an admirable crowing cock, is a welcome relief from the usual dulness of this class of object. Bare mention will suffice for a well-proportioned copper-gilt reliquary-cross and a late Gothic monstrance (of c. 1500) all over buttresses, finials, and crockets, but delicately wrought. Much more important than these is the silver-gilt monstrance on the summit of which two finely modelled angels hold aloft a Holy Nail. It was made by the Bamberg goldsmith Thomas Rockenbach in the years 1485-86. The proportions are not altogether satisfying, and some of the ornament is heavy and a little involved. The form of the shaft breaks above the capital into naturalistic branches after a bad fashion then in vogue, but the statuettes of angels are admirable. Rockenbach is interesting to us because the British Museum possesses an elaborate silver bookbinding made by him. As this came from S. Stephen's Abbey in Bamberg, a good illustration of it is published in this book. Technically the work is of fine quality, but in design late Gothic at its wildest. It contains half-a-dozen little figures practically sculptured in the round with mere skeletons of canopies over them, so frail that one wonders how they survived usage in a bookbinding. In the corners of both covers are charming medallions of much better quality. Technically the work is meritorious and the general effect of the whole is decorative.

A word may be said about the Holy Nail itself. Nail relics were rather common in mediæval shrines. This one is authenticated by a Bull of Pope Benedict VIII, in which it stated that Heinrich II received it from King Rudolf of Burgundy, but where he got it is not recorded. The iron crown of Monza was supposed to contain a Holy Nail. Another famous one was at St. Denis, and there were others in about thirty places. All these Nails are supposed to go back to two which belonged to Constantine, and were worn one in his helmet the other on his horse's bridle. The Key relics of S. Peter's chains, which were very numerous, were made in this fashion: a chip was taken off the master-relic, and being mixed with other iron was wrought into a key. Probably the Nail relics were multiplied in the same fashion.

FORD MADOX BROWN ON ART IN EDUCATION, WITH NOTES BY SYDNEY C. COCKERELL

IN October 1858 Madox Brown took over from Rossetti the Direction of the life-class at the Working Men's College, other drawing classes at the College being still held by Ruskin and Lowes Dickinson, with whom Burne-Jones began to be associated in 1859. Brown continued to teach during the whole of 1859 and the greater part of 1860. The following undated letter was probably written soon after he took up this voluntary work to a member of the council who wished to ascertain his views on art training, and put his inquiry under five headings.

13 Fortress Terrace,
Kentish Town, N.W.

MY DEAR SIR,

Taking it for granted that the course of studies to be adopted in these Colleges, when once decided on, would be thenceforth insisted on as what ought to exist everywhere, the answer to your question No. 1 appears to me especially deserving of consideration.

1. My opinion therefore is that Art by itself ought to form one of two grand subdivisions of mental culture (science the other), the whole to be kept distinct from moral and of course physical training. "Art" then would comprise *Literature* (as distinct from philology, or its application to history, etc.), *Painting, Sculpture, Music, Architecture, Archaeology* and *Decorative Art*. As to whether all these arts should be taught simultaneously or which should take precedence of the others I think it premature to hazard an opinion. I rather incline to the belief that music (as mere mental training) should precede poetry. The latter leads the way to painting, and so on to the others.

But however this may be, of one thing I cannot but feel deeply convinced, and that is that should the word "Art" be entirely omitted in a classification of studies emanating, as it would do, from a body of men entirely independent, supposed to be advanced in their opinions and chiefly young men, it would be of profound and detrimental import. Ignorance on these topics is, in fact, a characteristic of an English gentleman. I really do not think it is so much so abroad from what I can remember; but an Englishman who would blush not to have some jargon ready about wines and considers himself bound to know some smattering about books, and would take any trouble to avoid spelling a word badly, if spoken to about a painting or an opera will answer boldly that he understands nothing about that.

Now this thing should be constituted a shame, and the rising generation informed that it is no longer to be tolerated under penalty of being looked upon as a bore and to be avoided. No better plan could be devised for carrying out such

intention than to make art a leading branch of instruction in Working Men's Colleges.

That there has been a slight improvement of late years cannot be denied, but the very rage there is with the public for works on art is a proof of what I state, for were it otherwise the exponent of art would not be considered before the professor—the book in preference to the picture—as it is too frequently, I fear, in all but those narrow circles where art is really fostered and collected. This new taste is, in fact, nothing more as yet than the already established taste for literature with a new direction.

2. As a rule I teach with the object of developing by the readiest means the art-faculties of the students: but in special instances I modify the course to suit their peculiar case or handicraft (keeping within the limits of Art). I believe your good sense will easily perceive the advantage of this course to the College, and this was all I intended when I mentioned the subject to the Principal at our last meeting and, although possibly in contravention to the principles on which the College was started, I cannot help again calling attention to the fact that whereas several of the courses comprised in the general plan must be of special use to several different callings, so the mere alluding to the fact in the prospectuses might greatly increase the attendance of workmen, and also tend to spread the reputation of the institution among their class. I may pretend to some personal experience on this subject, having for one year superintended the "North London School of Drawing and Modelling".¹

The course was such as might have been followed in any other elementary drawing school, but, I believe chiefly from the fact of its having been specially submitted in the prospectuses to different classes of workmen, the members for several years were kept up to near a hundred. Now I think a sterile principle should never weigh against a practical advantage.

3. Those students who enter Ruskin's class with a view to pass on to the life class, should not remain there after having shown their capacity to make one good drawing of the kind there in use.

4. Is taught in the life class: Drawing in French chalk and pen and ink, and painting in oil and water colour from life, still-life and casts from nature. Students are advised to inspect all public galleries, rejecting pictures painted during the 18th and latter half of the 17th centuries (excepting Hogarth and his English contemporaries).

Books I do not feel myself competent to speak of, having always carefully abstained from Art

¹ Brown succeeded Cave Thomas, who "resigned in despair of ever getting his salary" as head-master of this school, in October, 1852. S. C. C.

Ford Madox Brown on Art in Education

literature. But I hope the other Art masters will help you to make out a list. I would add to it all biographies of painters for the historical information contained, rejecting the critical as doubtful.

5. The first part of the question cannot be answered. To the second half of it I should say that besides the classes now formed in the College, special courses should be instituted in all branches of Art with a view to the spreading of general knowledge. *It cannot be expected that all who should take an interest in pictures should be able to paint them themselves.* The courses should consist of lectures entirely new and original, giving the history of the art, along with the critical analysis of it, accompanied with illustrations.

Lectures of this kind might do much to extend the knowledge of Art and be rendered very delightful to all parties—but the danger and difficulty is that a bad or untrue lecture does exactly as much harm as a good one does good. For Music it would be particularly difficult to make sure of getting a good lecturer as very likely none of us could at all judge of the matter. . . . For Sculpture and Architecture it would be possible to arrange, and in Archæology and Decorative Art I think I see how a beginning could be made. But Painting is our present topic by rights. Two lectures on English art up to the time of Turner's death might be obtained either from G. Rossetti, Hunt, Stephens or Ruskin; three on Italian art, W. Rossetti; two on French, myself if no one better; two on German, could a man be found. This would be sufficient.

Now it seems to me something of this kind might take place (setting an example to other scholastic institutions) though the more extended scheme I advocate may be found impracticable—lectures thus concocted might do again or be printed and disseminated over the country. Possibly the little good that has hitherto attended this kind of

instruction may be from *no comprehensive series* ever having been attempted.

I have answered you at such length, thinking it best to let you have my full views on this subject at once, the more so as from want of time I shall never press them again nor have time for any further correspondence. But shall be very happy to see you should you favour me.


Yours very truly,

FORD MADOX BROWN.

In the intervening half century there have been mighty developments in this branch of education. At the beginning of the period the Victoria and Albert Museum was established for the instruction of our craftsmen, to be followed by the multiplication of Art schools and exhibitions all over the country, the universal cheapening of photography, and the issue of innumerable books, pamphlets and magazines devoted to various aspects of the subject. There is no doubt that we have moved forward. Exact knowledge of the Old Masters has so greatly increased that Van Eyck is now seldom mistaken for Van Dyck. In both public and private taste there has been a steady improvement in spite of disconcerting lapses.

Nevertheless, Madox Brown's assault on the English gentleman is not yet out of date, and although Professorships of Fine Art have been long in existence at our leading universities, the subject is not regarded as of much importance at either Oxford or Cambridge, and at both these places good judges of wine are still far more numerous than good judges of pictures. This will continue until it is recognized that something more than a nodding acquaintance with pictures and architecture is as essential a part of an educated man's equipment as a knowledge of music or literature, not to mention some other studies which occupy a formidable space in the academic programme.

AN AMERICAN COLLECTION OF SPANISH POTTERY BY A. VAN DE PUT

 HE growing obligation to look to American collections, not only of paintings and porcelain, is made clear by these catalogues. Almost entirely to the munificent enthusiasm of Mr. Archer M. Huntingdon America owes the appropriate possession of a representative assemblage of Spanish ceramics. The value of such a collection to the students and craftsmen of the United States is evident. As regards Spanish Americans, if no city of theirs has disputed with Old Spain for the rank of their intellectual or artistic metropolis, they

can yet claim for the New World that Spanish builders and ceramists found it a congenial field for their activities. Mexico (as the author of these catalogues has shown, and as is testified by the Hispanic Society's collection) produced the one offshoot Peninsular pottery can vindicate for its own.

The catalogue of "Hispano-Moresque pottery" is devoted to the Spanish lusted wares in the Society's collection. Its 278 pages describe no fewer than 132 pieces, and of these over one hundred are illustrated. As was to be anticipated of so experienced a ceramographer, Dr. E. A. Barber has embodied the results of his observations in an introduction which opens fresh lines

Barber (Edwin Atlee). *Catalogues of the collections of the Hispanic Society of America, Hispano-Moresque Pottery and Spanish Maiolica.* New York, 1915.

An American Collection of Spanish Pottery

of inquiry in the technical direction. Upon the debatable question of the origin of lustre, he goes only so far as to regard the Saracens (a sufficiently comprehensive term after the conquests of Persia, Syria and Egypt, in the second quarter of the 7th century, and the absorption of their civilization) as, if not inventors of the process, at least its disseminators throughout the Near East and the Mediterranean area. But he does not hesitate, seeking the original lustre where stanniferous enamel was known, to reject theories of Persian or Egyptian origin. The Hispano-Moresque of the 14th and 15th centuries would thus represent an earlier technique than the Persian and Egyptian combinations of lustre and vitreous glaze, and it would remain to decide between the art which evolved the early Persian lustre upon tin enamel and the earliest Spanish ware of the kind. Rhages Dr. Barber cites, but not Medina Azzahra, and the discoveries of Don R. Velázquez Bosco, which he dates as contemporary with the great palace commenced by Abderrahman III in A.D. 936-7, and sacked early in the 11th century. Unfortunately, no independent ceramic criticism of these Cordovan fragments has yet appeared, but, if the excavator's account is technically correct, the application of the lustre pigment upon tin enamel (*baño vidriado blanco*; *vidriado con baño ó esmalte*) is established as early as the 10th and 11th centuries. There is, however, the somewhat disconcerting fact that the lustred sherds are decoratively unrelated to the unlustred ones found in their proximity; which latter, undoubtedly, reflect the classically derived plant-form ornament of the Caliphate. (Here it may be mentioned that attention has lately been drawn to the existence of documentary evidence for "golden" or lustred pottery at Toledo in the mid-11th century.)

Dr. Barber has discovered the use in Hispano-Moresque wares of a slip or thin earthen coating applied to the clay after its first passage through the kiln. It was, by the way, reported of one variety at Medina Azzahra by Don G. J. de Osma (1911), and by Monsieur Marçais, of the 11th century fragments found by the late General de Beylié, at the Kalaa of the Beni Hammad. The resulting contrast between the fine period wares—such as the neck (1) the Hispanic Society is so fortunate as to possess, severed from a vase of "Alhambra" type—and productions dating from after the expulsion of the Moriscos (p. 21) lies mainly in the greater weight of the early wares, due to the heaviness of the tin constituents of the enamel, as compared with the lead-glazed slip affected in the periods of decline. Dr. Barber has also found traces of slip upon pieces belonging to the beginning of the 16th century, which encourages the hope that he may be able to revise his attribution of certain others, no doubt upon the technical point under consideration, to the 17th.

The purity of design exhibited by at least one such specimen (104) would seem utterly to preclude a date later than 1530. It is a pity that in documentary corroboration of a discovery the value of which cannot fail to strike connoisseurs, Dr. Barber cites Cock's report of the process followed by the Moors of Muel in 1585. The phrase "*vuelos despues a quitar para que les den lustre blanco y los hagan llanos*" (*italics mine*) which follows upon the statement of the preliminary firing, and introduces that of the preparation of the enamel (*i.e.*, "*hacen un lavatorio de ciertas materiales desa manera*"), is, in the translation he uses, rendered "and when removed from this *are* varnished with white varnish and polished"; this alleged statement as to "varnishing", Dr. Barber considers, appears to denote the application of slip—whereas it is in fact merely declaratory of the subsequent operation of the enamel bath and its purpose. As much is, I think, made clear from the comparison of the passage in Spanish and the "translation",¹ italicized above. It should, of course, be rendered "having afterwards removed them *in order to give them* (or, literally: *in order that they may give them*) white [enamel] and have them polished"—continuing with a description of the enamel process—"they make a bath of certain materials", etc. Cock, it should be observed, in setting out to write upon *loza dorada*, to the ignoring of "lustre" in that connexion, uses *lustre blanco* for the white tin enamel.

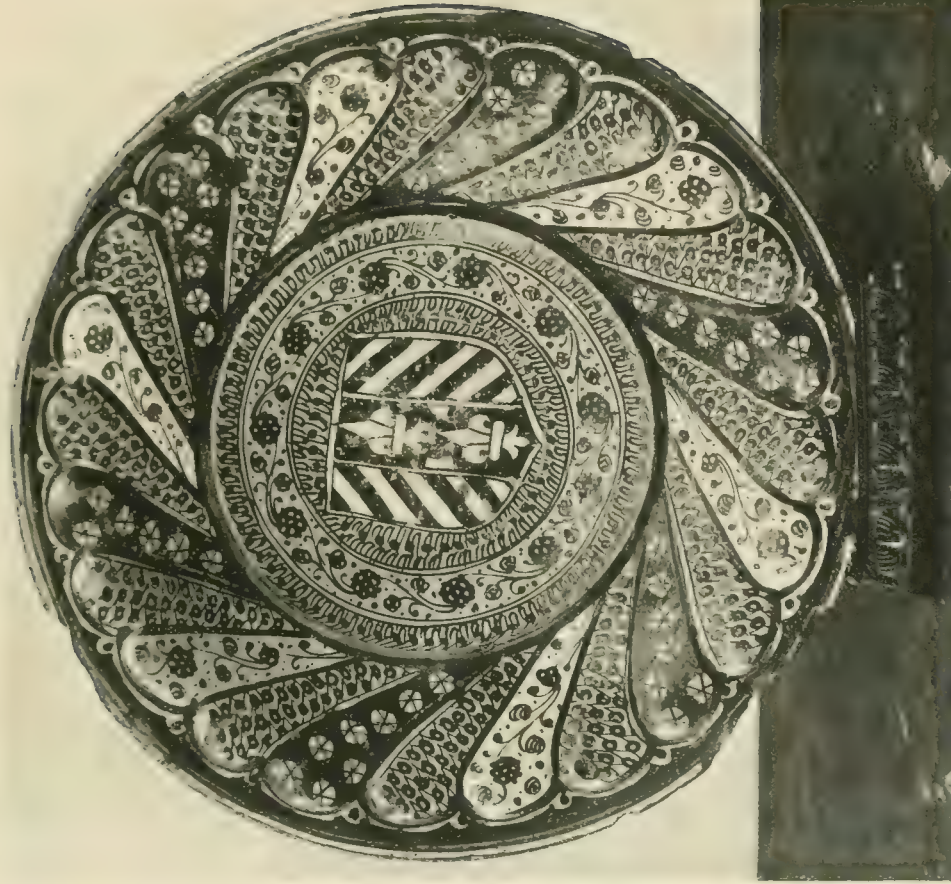
The catalogue, which is well arranged, is preceded by a table (p. 36), illustrating the typical ornamentations of dish-backs, which would have been still more useful had references been made thereto from the list of ornamental schemes upon the faces of the same (p. 32), or from individual specimens. The interesting—indeed, important—problems relating to the chronological limits of the styles are thus reached.

Dr. Barber assigns to the late 15th century the style in which a large bird or animal, often with the inscription in Gothic characters: *ave maria, gra plena*, in blue, is displayed against a dotted ground, among four or six-petalled rosettes within circular stalks. In this case the evidence as to date afforded by a dish in the Wallace collection (between 1404 and 1430), has lately received confirmation in an early Catalan panel painting of *The*

¹ Yet another stumbling block in Cock's text is absolutely unnoticed in the translation in question (as was pointed out in *The Burlington Magazine*, xlii, 90, 1908): "Y entonces con su calor conservan su lustre", which closes the account of the enamel bath. This is rendered "after being rebaked they keep their lustre", although the application of the lustre pigment immediately follows and although "*lustre blanco*" was previously translated "white varnish." To the equivalents of one or other material Cock mentions in the lustre process some uncertainty might attach, but there can be none concerning the portion of his text commencing "*vuelos despues*" and ending "*conservan su lustre.*"



(A) DISH WITH ARMS OF JOAN PAGO COELLO, ABBOT OF POULET, 1480-99. (HISPANIC SOCIETY OF AMERICA)



(B) DISH WITH ARMS OF THE LIVELLI OF PADUA (?). MR. ARTHUR DU CANT.

An American Collection of Spanish Pottery

Last Supper in the Solsona Museum. This work (reproduced in Osma's "Apuntes", II) is of the first half of the 15th century, and depicts with considerable accuracy over a dozen platters, vases and bowls of the ware in question. It is somewhat surprising to find that the catalogue assigns to the "early 15th century" an hexagonal tile with motto, "de sana pensa" (130), which is but a translation in terms of blue-and-white of this contemporary lustred ornament.

As regards another variety, not inappositely termed "wheel" pattern, in which gadroons in a triple repeat of irregular combination are the distinctive features, the Hispanic Society's collection curiously enough contains a dish which appears to establish as a fact what the present writer has always thought likely: that the style in question, though mainly employed in the first half of the 16th century, had been evolved by 1500. No. 77, formerly in the Boy collection, bears arms which can be no other than those of Joan Payo Coello, who ruled the abbey of Poblet from 1480 till 1499 [PLATE, A]. A piece in the same style [PLATE, B] has arms which I can only identify tentatively as Livelli, of Padua, a house which affected divers marshallings of chevrons, bends and fleurs de lys.² The nexus, as it were, between this dish and the 15th century is found in another in the Musée céramique, Sèvres, with the same arms and an ornament of blue and gold vine-leaves; this latter ornamentation was in use about 1450-75, as Dr. Barber allows. I have met with no evidence in favour of its employment during the second quarter of the century, which he thinks was also the case (p. 34).

Speaking generally, the scheme of classification now recognized for the wares of Valencia requires almost as much extension in the direction of the 14th century as Dr. Barber is willing to accord it beyond the 16th. But while it is reasonable to suppose that the style distinguished by the use of simulated Arabic inscriptions and that depicted in the Solsona *Last Supper*, if not the "spur band" also, were in use before 1400, the prolongation of the life of the pattern seen in figs. 1 and 2, from the last decade of the 15th into the 17th century, seems altogether unlikely. Dr. Barber's deductions as to date from the presence of slip, upon which this and similar attributions repose, appear to demand some weighing if, as he states (p. 21), its use began after the expulsion of the Moors [*i.e.* 1609], and yet that traces of the same are shown by pieces belonging to the beginning of the 16th century (p. 23). It is beyond question that different varieties of ware, priced according to their surface constituents, were produced contemporaneously; and that the masters of *obra de malaga*

required to be bound by very explicit agreements to work up to certain standards, if the materials they were to employ were not (alas!) usually specified.

Two jars of the gold-upon-blue ware, once supposed to have been produced by Moorish potters at Calata-Girone, afford Dr. Barber the occasion definitely to expunge the same from the list of stanniferously enamelled earthenwares: "the lead glaze has either been applied directly over the blue-coloured body or on a thin shell of slip," in the specimens he has examined. A point left undecided by Fortnum is thus apparently settled, but the attribution to the late 17th century of the Hispanic Society's two examples, based upon the technical combination they present of slip, lead-glaze and copper lustre, will probably obtain less ready assent. The Hispanic Society's collection includes more than one specimen of unusual shape: a four-eared "scudella ab orelles" (49); of rare ornamentation (8, 129, 51, 53, 104); or, showing instructive combination of patterns, such as a fine two-handled jar of Italian shape (113), the body having the boldest leaf-diaper, the low neck a band of pattern worthy of the least inspired and heaviest cylindrical bottle the craft produced. Of the contemporaneity of such ornament, as of such vessels, there has long been no doubt; it is now apparent that the same hand could produce them both.

In the second catalogue (150 pp., with 46 plates) are grouped under the head "Spanish Maiolica", the Hispanic Society's collection of enamelled earthenwares without lustre: the pottery of Talavera, Alcora, Puente del Arzobispo so-called, Seville, and tiles of the various processes. The author's technical observations among the drug-pots of the 18th century enable him to draw a much-needed distinction between ceramic bodies at Talavera and Seville, as between the quality of the enamel and blue pigment there employed (pp. 14-15). Nos. 38-42 are fine specimens of the polychrome Talavera. Of Alcora, the Society possesses apparently one example. In his account of this fabrique, Dr. Barber follows previous writers in prolonging until 1798 the existence of the Count of Aranda, who transformed the character of the produce of Alcora by the establishment of a faïence manufactory in 1726. Don Buenaventura Pedro de Alcantara de Abarca de Bolea, ninth count of Aranda, who did this, died in 1742, however. The point is of importance, as the Hispanic Society's specimen of Alcora is the imposing bust (56) of a clean-shaven individual in queued peruke, and uniform of blue and green, with gold lace, and an ermine-lined robe. He wears the collar of the Golden Fleece, an order which I cannot find was conferred upon the ninth count, though his son and successor, Don Pedro Pablo Abarca de Bolea, the tenth count,

² I am indebted to Dr. E. A. Barber and to Mr. Arthur Du Cane for photographs from the originals of the PLATE, A and B respectively.

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received it in 1756. The personage represented by the bust, therefore, assuming the identification with a count of Aranda as not altogether devoid of foundation, is the tenth, not the ninth, count, who (b. 1719, d. 1798) was captain-general of Spain in 1763, president of Castile in 1766, and ambassador to France, 1773-87. As such his features or their imperfections have been preserved in more or less malicious pen-pictures which agree that (at least) he had a cast in his right eye. But the bust, which, as Dr. Barber says, is "evidently the work of a great artist", shows no such peculiarity, though the features are somewhat harsh and bear a sufficiently close resemblance to a portrait of the Count in A. de Burgos' "Blason de España" (I, 216, 1853). Aranda's reputation for hauteur and brusqueness was such as to make it extremely unlikely that the modellers of Alcora would incur his displeasure by the perpetuation, in such a work, of any but idealized features of their patron. Of the other items in this catalogue, almost a mild sensation attaches to the attribution, "Morocco. Early 19th century", here given to two bowls with designs in green and manganese. In the deeply sunk centre of one (47) is a rudely designed bird. Similar pieces in European collections have been

for some time regarded as Spanish of the 14th century, and it would be desirable to know the facts warranting so widely different an attribution. Here, as in the catalogue of lustred wares, the tendency to assign dates which can but be considered late, in the absence of statements *à l'appui*, is apparent: e.g., the gatepost finials of *cuerda seca* technique, rightly grouped with the erstwhile Puente del Arzobispo plaques (15th or 16th century), but dated two or three centuries later; also the tile panels (151, 152), the cartouche framework in which suggests the 16th or early 17th rather than the 18th century.

In stating the reasons for differences of opinion upon a few of the questions which offer themselves for solution in connexion with these catalogues of Spanish wares, it is a pleasure to pay homage to the author's treatment of the subject, and to the light he sheds upon various phases of it by his grasp of technical things. To surmount the difficulties which must arise in the writing of such works at a great distance from the Old World, its libraries and sources of reference upon its own subjects, is no small thing. In this Dr. Barber has been largely successful. The existence of such catalogues in the English language is a boon to students.

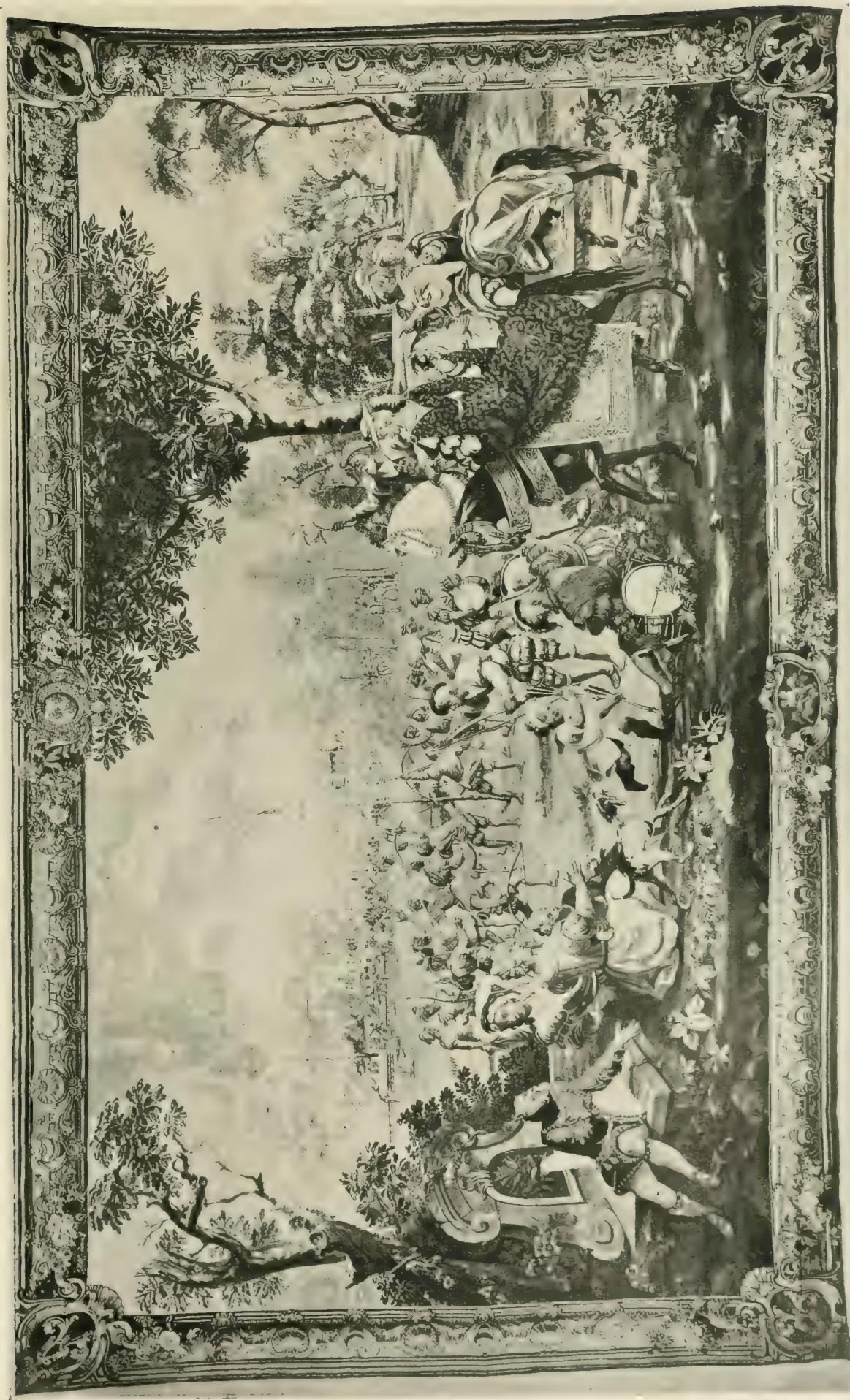
TAPESTRIES AT EASTNOR—II

BY A. F. KENDRICK

E do not feel surprised if we come across, in a Gobelins tapestry, a figure or two which seem to belong to the time of François premier or Henri deux rather than to that of the Roi Soleil, but the extent to which the Gobelins factory made use of the designs of an earlier time and of another country is perhaps not generally realized. It is true, of course, that the tapestry weaver, like other artists and craftsmen before the advent of modern notions about copyright and originality, cared little where he got his ideas from, provided they appealed to him as good ones. If his predecessor or his neighbour had treated a subject well, why should he waste his time labouring to render it in another way, merely for the sake of being original? Raphael's cartoons have been copied many times in tapestry in each century from the 16th to the 20th, and probably they are not done with yet. Mortlake made extensive use of 16th-century subjects. And so it was with the Gobelins. Take, for example, the three well-known Gobelins series representing the employments of the months of the year, each re-woven several times, and each based on designs of the 16th century. The *Belles Chasses*, attributed in the days of Louis XIV to Dürer, appear to have been really the work of Bernard van

Orley. A set of tapestries in the French Mobilier de la Couronne (now in the Louvre) woven at Brussels in the 16th century, provided the models for these. The designs for the next set, the *Mois arabesques*, were of Italian origin, being attributed to Giulio Romano. The original tapestries in this case also belonged to the French crown, but were burnt in 1797, in order to extract the gold and silver used in the weaving. The third set, the *Mois Lucas*, as its name implies, was thought to have been designed by Lucas van Leyden. The original tapestries, used by the Gobelins as the models, suffered ultimately the same fate as the *Mois arabesques*. It is to one of several sets of the *Mois Lucas* woven at the Gobelins that the tapestry from Eastnor, illustrated in PLATE II, belongs. It stands for the month of May, and represents what we might almost call the national sport of the Netherlands—that of archery. A stuffed popinjay set upon a pole is being shot at by archers in the holiday costumes of the burghers of the Netherlands in the 16th century. A lady and gentleman on horseback in the foreground are looking on, and the musicians and jester in attendance are in accord with the general gaiety of the scene.

There are four other panels of the same set at Eastnor—July (Falconry); August (Harvesting); November (Sowing); December (Skating). Sets



THE MONTH OF MAY, FROM A SERIES OF THE "MOIS LUCAS", WOVEN AT THE Gobelins, PROBABLY BY MICHEL AUDRAN (1733-1771) FOR LOUIS ALEXANDRE, COMTE DE TOULOUSE (D. 1737)

Tapestries at Eastnor

of the *Mois Lucas* were repeatedly woven at the Gobelins during the latter years of the 17th century and the greater part of the next. Lord Somers's tapestries belong to one of the later sets. Two of them are marked with a name well known at the Gobelins—Audran. This must stand for Michel Audran, master-weaver at the Gobelins from 1733 to 1771. The arms on the panels show

that they were woven for Louis Alexandre (d. 1737), Comte de Toulouse and Master of the Galleys, natural son of Louis XIV.

Two more tapestries of the same set (February and June) are still preserved in the Garde Meuble, and a third (October) is in a French private collection.¹

¹ M. Fenaille, *Tapisseries des Gobelins*, II., Plate opposite p. 366.

REVIEWS

ATHENIAN LEKYTHOI with outline drawing in matt color on a white ground; ARTHUR FAIRBANKS, Museum of Fine Arts, Boston (University of Michigan Studies, Humanity Series, Vol. VII), New York (Macmillan Co.), \$3.5.

In this volume the Director of the Boston Museum continues his study of the well-known group of white Athenian vases, of which a first volume was published seven years ago. The two volumes deal with the two broad divisions of the ware. In the first division, dealt with in the earlier volume, with a supplementary appendix in Vol. II, the white vases have their outlines drawn in a shiny glazed varnish, corresponding to the lines of a red-figure vase. In the second division, which forms the subject of the present volume, the outlines are drawn in a matt colour, grey, black, or red as the case may be, on the white, and not in a varnish. Within these broad divisions, a minute sub-division is attempted into sixteen classes, of which the first eight belong to the glazed-line division, and the last eight to the matt-line division. These again are sub-divided into thirty series. In the volume under review more than 360 vases are examined in turn, and assigned to their places in the scheme of the classification. Forty-one plates, based on photographs, give typical vases in the different series. Undoubtedly the first step towards the detailed study of the white vases is to examine them, and to divide them into groups, and this is the task that Mr. Fairbanks has undertaken with the most painstaking minuteness. But the criteria of his groups are so various, and the examples on the border lines between one group and another are so numerous, that the reader is left baffled and uncertain how far the classification corresponds to real distinctions, and is even provisionally serviceable. The family of vases under discussion is a charming group, but the author's minute analysis has brought out its limitations very clearly. He begins his summing up with the remark that his description has "made evident the stereotyped character of these vases, which were manufactured in large numbers for a definite purpose and within a limited time". In the earlier class with glazed outlines, scenes at the grave, and other subjects connected with burial had gradually taken the place of mythological and domestic scenes. In the later class, the subject of this volume, the grave scenes are altogether predominant. Mr. Fairbanks estimates that ninety per cent, of the later lekythi

have scenes at the grave, and most of the remainder are clearly connected with death and burial. He does not find more than fifteen in which ordinary home life or scenes of combat are the theme. The only mythological elements introduced are the figures of Charon in his boat, and Hermes the escort of souls. These are combined with figures of mourners, and of the dead, in such a way as to leave no doubt as to the symbolism intended. Within their prescribed limits, the painters of the later white vases successfully suggest the tender and graceful melancholy which marks also the parallel group of Attic grave reliefs. But neither painters nor sculptors are able to avert altogether the impression of monotony which must attach to the continual repetition of a limited subject. A. H. S.

SECOND CHARACTERS, OR THE LANGUAGE OF FORMS; by the RIGHT HONOURABLE ANTHONY, EARL OF SHAFTESBURY, author of "Characteristics"; edited by Benjamin Read, Ph.D., Harvard University. Cambridge (University Press), 1914, 7s. 6d. net.

The English philosophy of the early 18th century is more talked about than read, and yet few writers have had more influence on European thought than the third Earl of Shaftesbury. The student who is put through a course of Cicero, Plato and Aristotle in order to develop his thinking capacities is seldom encouraged to give the same time to the study of Hobbes, Locke or Shaftesbury, whose works are usually made unattractive by the somewhat repellent title of Moral Science. This is not the place to discuss the writings and metaphysics of philosophers like Shaftesbury, only to point out the great influence his writings had on the German school of thought, as represented by Lessing and Goethe. In these days of individual license anything which savours of tradition or academic influence is liable to be ignored or decried; but all the same, the history of the fine arts, while remaining progressive, has none the less its main roots in the past. Following the example of Plato, Shaftesbury wished to show that you must surround the citizens of a state with an atmosphere of grace and beauty if you desire to instil noble and true ideas in the mind. He intended to follow up his great work, the "Characteristics", with a sequel dealing with æsthetic questions, anticipating thus such works as Lessing's "Laokoon". Ill-health and death prevented his carrying out this task, of which one section only was sufficiently complete to be

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included in his public works. The discovery of the draft of this second treatise, or "Second Characters", in the Record Office, that mine of undiscovered wealth, is a matter of great literary interest, if not of serious importance for artistic study at the present day. It is perhaps characteristic of our time that the editorship of such an interesting contribution to English literature should be entrusted to an American student of Harvard University, although the actual publication is due to the enlightened action of the Cambridge University Press. At first sight the draft treatise savours too much of bygone days, of works like Spence's "Polymetis" and other rather empirical productions which interested our forbears to no little extent. It is clear, however, from a little study that had Shaftesbury lived to develop his theories, the world might have had a treatise which might have exercised on his generation an influence similar to that of Lessing's "Laokoon". Given all the trappings and swaddling clothes of tradition, Shaftesbury is sometimes surprisingly modern for his day. We are grateful, therefore, for the publication of this suggestive and illuminating treatise, even if it be only a draft and to a great extent hopelessly out of date.

L. C.

SION LONGLEY WENBAN, 1848-1897, Kritisches Verzeichnis, seiner Radierungen mit einer biographischen Einführung; OTTO A. WEIGMANN; 1 Bild., 76 Abbild. auf 30 Lichtdrucktaf.; Leipzig (Klinkhardt), M30.

Wenban was an American artist who crossed the Atlantic at the age of thirty, settled at Munich, married a Bavarian wife, and spent the whole of his remaining years in his adopted country, working in the capital itself and at places in the neighbourhood of Munich, like Schleissheim, Planegg and Schliersee. In 1883 he devoted himself assiduously to etching, and produced during the next thirteen years a total of 371 plates, almost entirely of Bavarian landscape, choosing for his themes meadows, trees and villages, and the shores of the nearer lakes, rather than the more grandiose scenery of the Alps. He won the esteem of his fellow etchers, who were not so numerous then as they have been since 1900, and became one of the original members of the Munich etching club in 1891; but he never met with much success, and his whole life was a struggle against poverty and, eventually, illness. Since his death his reputation cannot be said to have grown much, and it is to be feared that the publication of this exhaustive catalogue of his work will not raise him to the first rank even of German etchers. He produced pleasant, unpretending landscapes, often very successful in the rendering of trees, and his etchings remind one, at their best, of the duller works of Seymour Haden, though they were more often on the level of Chattock. They are perfectly free from pose, sentimentality, and trickery of every kind, and

are the fruit of a sincere, though not very imaginative, love of nature. Dr. Weigmann, of Munich, has performed a labour of love for which he was especially qualified by the possession of one of the largest collections of Wenban's work. The catalogue is all that such a book should be, thoroughly accurate and practical; it opens with a good biography of Wenban, and closes with extremely clear illustrations in collotype of seventy-six selected etchings. The volume appears as the first of a series of projected monographs on modern painter-etchers (*Neuere Maler-Radierer*), which Dr. Weigmann himself is to edit. Such a series is much needed, and we hope that its successive numbers will be produced with the same exemplary care as the first, and deal with more interesting subjects.

C. D.

A SIMPLE GUIDE TO PICTURES; MRS. HENRY HEAD; 34 illust. (Chatto and Windus.) 7s. 6d. [*Though the title of this book is cited, (10) p. 132, vol. xxvi, a review was unaccountably omitted.—ED.*]

Many attempts have been made to introduce old masters into the nursery or to popularize them in the schoolroom. The more irritating convention is that by which the author brings family portraits to life and makes them talk 18th-century snobbery to children who have been aristocratized out of Hans Andersen. Another method is to bowdlerize Vasari. Mrs. Henry Head solves the problem, if problem there be. Her modest book supplants all predecessors. She weaves together anecdotes and information with the rarest skill. In these days, when controversy appears to be inseparable from criticism, her shrewd observations, unmarred by the recriminations of professional experts, make the pleasantest reading possible even for learned adults. No child fortunate enough to possess this kindly guide need know that pictures have caused vendettas among their elders hardly less harrowing than those of Guelf and Ghibelline, and that Botticelli has broken lifelong friendships. There is, however, one serious error which must be corrected in future editions. Moreover, it is repeated twice. Mrs. Head gives 1625 as the date of the death of Peasant Breughel, thereby confusing him with his son Jan or Velvet Breughel, who actually died in that year. Peasant Breughel died 1569. No less than twenty-five painters are mentioned among his descendants, at least twelve of whom bore the family patronymic. The confusion, not merely among their pictures, but their identities, is bewildering. This is partly due to the unfortunate custom of sometimes calling Velvet or Jan Breughel "The Elder," whereas he was the *younger* brother of Peter, or Hell Fire Breughel, who is also called Peter the Younger to distinguish him from his father. It was not until the 19th century that the immeasurable superiority of the original "Peasant" Peter over any of his descendants was recognized, Hell Fire and Velvet

being much preferred throughout the 17th and 18th centuries. Mrs. Head, if not entirely cognizant of the importance of the Naples masterpiece, *The Parable of the Blind*, to which she makes a passing reference, avoids, except for the date, the common error of identity; but she is wrong in saying that the birthplace of the painter was a Flemish village. Breughel (whence the name of the family) is near Breda, in Old Brabant, and is in Dutch territory. The colour illustrations vary in merit. Those after the Primitives are fairly successful, but the Vandyke and the Castelfranco Giorgione are terrible failures.

R. R.

THE ART AND GENIUS OF TINTORETTO; F. P. B. OSMASTON; 200 pl. (G. Bell and Sons.) £3 3s.

One is reluctant to adopt a very critical attitude towards the result of what has evidently been a labour of love, carried out with great ardour and perseverance during several years; but it must be feared that there can be but one verdict about these two bulky volumes: that they do not represent any material addition to our knowledge of Tintoretto's art or even make a very reliable book of reference. The author's interpretation of Tintoretto's art, set forth in a somewhat tediously wordy style, is marked by a tendency towards mystical speculation which there is little doubt that Tintoretto himself would have been the first to repudiate, and there is no adequate consideration of the question of Tintoretto's historical position: how far his style derives from that of Titian, and again to what extent his influence may be traced in the painting of the baroque generally. The name of Greco is apparently not even mentioned once in the book. Then, in spite of the fact that the author's preparation for his task has clearly been very patient, he cannot by any means be said to possess an exhaustive command of the artistic and literary materials for his study. No mention is made, for instance, of such important works as the *Admiral Contarini* in the Johnson collection or the *Nativity of the Virgin* in the Hermitage (mentioned by Ridolfi), both of them easily accessible in reproductions; and while the author refers to the remarkable portrait of 1548 in the Holford collection as having been seen by him at the "Burlington Art Gallery" in 1914, it evidently never occurred to him that the portrait of a young man belonging to the Duke of Devonshire which hung not far from it with a traditional ascription to Titian in all probability is an exquisite early work by Tintoretto. The author's acquaintance with Scandinavian collections is very slight, for not only does he mention Stockholm under Denmark, but ignores altogether the two interesting Tintoretto's in the Copenhagen Museum. The *Christ and the Magdalen* in the Palazzo Corsini reproduced as a school picture (Plate CCII) is in all probability a paraphrase by a Florentine Seicento artist of a picture by Carlo Dolci in the Stockholm

Museum (No. 8). Of Prof. Thode's writings on Tintoretto the author only knows the little popular monograph in the Knackfuss series and not the important articles in the "Repertorium" for 1900, 1901 and 1903. On referring to these Mr. Osmaston would have found that Prof. Thode in dating the S. Cassiano *Crucifixion* 1568, so far from being guilty of "a piece of mere critical pedantry", is able to quote documentary evidence in favour of that date. There are no doubt a number of just observations scattered over the book; thus Mr. Osmaston is right in placing the *Resurrection* now in the Museo Archeologico in the Ducal Palace before 1576—the proof that it was ordered in 1571 is in Baron Von Hadeln's paper on the Ducal Palace in the Berlin "Jahrbuch" for 1911. But Mr. Osmaston should not have taken Prof. Thode to task for giving the Camerlenghi picture in the Venetian Academy the date of 1566 (Vol. I, p. 59); for not only is the picture dated, but Mr. Osmaston himself accepts the date later. The date of the pictures now in the Antechiesetta in the Ducal Palace (not removed thither from the Palazzo Camerlenghi until about 1777) has been shown by Dr. Ludwig in the "Jahrbuch" for 1902 to be 1552. *The Woman taken in Adultery* (Plate CCIII) is not in the Doria Gallery, but in the Palazzo Corsini. The book is well illustrated, several photographs having been expressly taken for this work; and for this students will be grateful.

T. B.

BURG KREUZENSTEIN AN DER DONAU, herausgeb. v. ALFRED RR. v. WALCHER, Direkt. der Kunstsamml. des Gr. Wilczek, mit einer historisch. Einbegleit v. JOHANN RR. v. PAUKERT; Wien (Schroll), Kr. 50.

The oldest part of the castle of Kreuzenstein dates from the first half of the 12th century, but various alterations and additions brought the work down to much later times. Evil days eventually overtook it, and it became reduced to a state of almost shapeless ruin. The story of its origin, rise, degradation and ultimate reconstruction is related in the introductory text by the able specialist Johann Ritter von Paukert. The architect selected by the owner, Count von Wilczek, when, about the year 1879, he first conceived the project of reconstruction, was Karl Gangolf Kayser. The latter, however, did not live to see the completion of his undertaking, which was ultimately entrusted to, and brought to a successful termination by, Humbert Walcher of Moltheim. As it now stands, rebuilt, the castle is an astonishing reproduction of Romanesque and Gothic, blended in most picturesque fashion. The glory of the place, however, is not the modern-built castle, but the magnificent collection of original antique furniture with which the taste of the owner has filled it, making it a veritable museum of antiquities. Some fifteen plates are devoted to the illustration of the castle fabric, both in ruins and as restored; while the remainder of the plates, to the total of 200, depict the furniture and fittings.

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The castle contains a chapel, in the decoration of which a lavish quantity of mediæval furniture, statuary and painted glass has been brought into service. Some of the glass is Swiss, and some of the domestic furniture is French or Italian, but the greater part throughout is of German origin; and as such affords a highly valuable historical record of the development of native design and craftsmanship.

A. V.

NOTES

THE PORTRAIT OF WILLIAM HARWOOD ATTRIBUTED TO GILBERT STUART.—Since the publication in our September number of the fine portrait of William Harwood attributed to Gilbert Stuart, I have received the following letter from Mr. Charles H. Hart at New York, who is engaged on materials for a biography of Gilbert Stuart, in which he states his reasons for believing that this portrait of William Harwood is not by Stuart, but by Mather Brown, another American artist residing in London at the same date. This information has been already published in the "American Art News" for October 9, but without the details given by Mr. Hart in his interesting letter.

DEAR MR. CUST,—Naturally I was very much interested when I learned that you had published in *The Burlington Magazine* for September 15th a reproduction of a portrait by Gilbert Stuart, particularly one unknown to me, but my disappointment was equally keen when I saw the portrait of William Harwood, for I feel perfectly confident from the reproduction that the canvas was not painted by Gilbert Stuart. I say this of course with great respect and deference for your judgment, but I can understand that you accepted the attribution of the owner, without questioning or studying the canvas or comparing the portrait with the *Mrs. Siddons*, *John Philip Kemble*, *Isaac Barre*, *West*, *Woollett* or *Hall* in the National Portrait Gallery. To me, the portrait of William Harwood is so plainly the work of another American painter, Mather Brown, that I do not feel any question about it. Mather Brown (1761–1831) was a much better painter than he is commonly esteemed and within the past year I have had submitted to me as Stuarts at least half a dozen portraits painted by him, one of the most interesting being that of John Williams, better known as "Anthony Pasquin", in possession of Jonkeer van Riemsdyk of the Ryks Museum, at Amsterdam, of which there is a contemporary engraving by E. Scott (1790) with Brown's name as painter. It is curious to note that the striped waistcoat in the Harwood portrait is identical with the lapel of the waistcoat shown in the Pasquin portrait as also in two other of the so called Stuarts by Brown that I have seen, which would seem as though it might have been a "studio waistcoat" that pleased the painter to use for his sitters. Superficially, at first glance,

WOUNDED ALLIES' RELIEF COMMITTEE'S POSTCARDS.—The Wounded Allies' Relief Committee ask us to mention their three attractive picture postcards, entitled *Victoire*, *Wounded Allies' Day*, and *The Allies*. The original drawings, executed respectively by M. Emil Vloors, M. Pierre Paulus, and M. Maurice Wagemans, have already been sold, and have brought in over £75 to the Committee's good work.

some of Brown's portraits may remind one of Stuart's portraits, but while, as you say, Stuart's portraits have often been attributed to Reynolds, Romney or Raeburn, no one who knew whereof he spoke I think would ever attribute the *William Harwood* to either one of the trio you have named with any justifiable reason for the attribution. Brown's work is tight and dry, where Stuart's is free and juicy; Brown drew his portraits while Stuart painted his and Brown's flesh is apt to be thick and muddy where Stuart's flesh is clear, brilliant and transparent, the truest and purest flesh that ever has been painted. I hope some real Stuarts may come to you from your thoughtful notice of my forthcoming book in your magazine for October 1914 and believe me,

Faithfully,

CHAS. HENRY HART.

472 West End Avenue, New York.

The ascription to Gilbert Stuart was based on information received from the present owner, who had obtained the portrait by inheritance. On further inquiry I have ascertained that this ascription does not rest, as I supposed, on continuous family tradition, but was due to the suggestion of an expert adviser, who called attention to the great merits of the portrait. In these circumstances I am quite ready to accept Mr. Hart's opinion that the portrait is the work of Mather Brown, and I shall feel some gratification in having helped to rescue an artist obviously of high class merit from an oblivion which he cannot have merited. A fine full-length portrait of H.R.H. George, Prince of Wales by Mather Brown is in the royal collection at Buckingham Palace, and it is evident that at one time he was highly esteemed as a portrait painter.

In the same number of the "American Art News" Mr. James Britton writes to say that John Singleton Copley was not a pupil of Benjamin West, as stated in the article on the portrait of William Harwood. This statement was that Stuart like Copley owed much to the *training* and *assistance* which they obtained from their compatriot, Benjamin West. As is well known, Copley was not only a year senior in age to West, but had made his mark as a portrait painter in America before he came to London. It was, however,

through West's influence that the portraits sent by Copley from America were exhibited at the Royal Academy and obtained the notice of Sir Joshua Reynolds. The Pelham-Copley letters recently published show the interest taken by West in Copley's work, and the advice given to an artist of genius who was only lacking in actual training for his profession. It was on West's advice that Copley visited Italy before settling in London. Copley was perhaps the greater artist of the two, but the personal and artistic debt owed by Copley to West seems to have been cordially recognized and appreciated. West, Copley, and now Stuart have all found their biographers, and perhaps now attention will be drawn to the work of Mather Brown.

LIONEL CUST.

MANUFACTORIES OF "FRENCH" FURNITURE IN LONDON.—Collectors and students of French furniture of the 18th century have often been puzzled by certain productions which are not imitations made in our own time and sold as original Louis XIV, XV and XVI, but pieces of "French" furniture unmistakably old, though inferior in execution. Reproductions of 18th-century furniture were of course made in France early in the 19th century, without any intention of being sold as originals. Equally so was the case in England when the Prince Regent was busily filling his residences with objects of art.

In searching for documents relating to plate and kindred subjects in the royal inventories and bills of Windsor Castle and other royal palaces, in the Public Record Office, I found several bills for furniture. Among these were bills from a factory in London, known as the "Buhl manufactory at 19, Queen Street, Edgware Road", which was owned by a Frenchman, one Louis Constantin le Gaigneur, and was apparently active in the production of furniture in the years 1815 and 1816, for in October of 1815 he supplied the Prince Regent with a "metallic buhl library table" for £250—a sum which was charged for another table of the same description in the same year. On the 6th

May, 1816, and again on the 10th August in that year, le Gaigneur sold the Prince Regent two "metallic buhl inkstands" for 25 guineas each. Though these bills would seem to indicate that this was a factory for the production solely of buhl furniture, other kinds of furniture were doubtless made there. No evidence has so far come to light as to the names of the workers in this factory or as to the date of le Gaigneur's arrival from Paris, where it is assumed he learned his craft. The origin of some of the buhl furniture in the great houses of England may no doubt be attributed to this London manufactory.

The evidence as to whether a contemporary furniture maker, one Thomas Parker, of 18, Air Street, Piccadilly, was the actual maker of buhl furniture, or whether he was merely the retailer of other men's productions, is uncertain. He sold to the Prince Regent, among other things, the following pieces of furniture:

A pair of Buhl Coffers with Stands richly ornamented with chased Brass Ornaments moldings	£210
Two round Buhl Tables with Boys chased heads moldings with Drawer	£210
A pair of rich Buhl Candleabre Stands to hold light, with carved and gilt Ornaments	£105

A reference to another contemporary furniture factory in London would perhaps not be inappropriate here, namely that of John Russell, who describes himself as a joiner and chairmaker, in 1808, and who appears to have made furniture in the Empire style. In 1808 he sold to the Prince Regent

a double headed couch bedstead richly carved with figures and ornamented Egyptian heads, gilt leaves, chased honey suckles, lyres, £209 10s.

Much of his furniture is described in the royal accounts as "Grecian" and some as "Egyptian".

Most of the furniture supplied by these men during the Regency was intended for Carlton House, and some of it is certainly extant to-day at Windsor Castle, Buckingham Palace and elsewhere.¹

E. ALFRED JONES.

¹ See *The Furniture of Windsor Castle*, by Guy Francis Laking. London (Bradbury, Agnew & Co.), 1905.

A MONTHLY CHRONICLE

RAVENNA AND THE "EARLY GERMANS."—National enthusiasms, as intensified by the European war, have inevitably induced a certain distortion of vision even in the calmer circles of criticism. But a series of three articles published in the "Kölnische Zeitung" last August¹ show a whole-hearted determination to re-write the early history of art *ad majorem Germaniæ gloriam* for which it would probably be difficult to find a parallel. These articles, written by Herr Karl Hessel, of Koblenz, are entitled "Neues aus der Frühgermanenzeit in Italien". Novelty is certainly the least that can be claimed for the author's

¹ The last two appeared on Aug. 15 and 23.

conclusions. For they result in a complete reversal of all theories as to Byzantine origins; it is not "Orient oder Rom?" that should be the question, but—one might almost say—"Byzanz oder Berlin?"

The foundation stone of the new doctrine is the church of San Vitale at Ravenna. This, it would appear, is not, as has hitherto been supposed, a church built in the second quarter of the 6th century, and consecrated by S. Maximian in 547, but it is to be identified with the great law-court—the Basilica of Hercules—built by Theodoric himself in connexion with his palace. S. Ecclesius merely transformed it from secular to a religious

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edifice, carefully obliterating all personal traces of the Arian founder. Thus, the mosaic bust portraits of apostles and saints on the great archivolt are really the fifteen Amal ancestors of Theodoric in disguise; and, more surprising still, the figures of SS. Vitalis and Ecclesius in the apse are Theodoric and his queen with new heads and new names, added in spite of the female dress (!) of the latter.² The mosaics of Justinian and Theodora and their courts are, indeed, later additions; but our admiration has been wasted on them—they appear stiff and of inferior merit, compared to the “Gothic” mosaics that had preceded them. The marble capitals, again, are the work of Goth artists, imitating with happy effect their own craft of plaited withes.

All this, however, is only a preliminary to the next stage of the argument. It seems that Justinian was so much struck by the beauty of the building that we now know as San Vitale that he set to work and built Santa Sophia in direct imitation of it—not, by the way, as a church at all, but as a law-court erected in his own honour (*seiner Person*), with provision for occasional services. It is not merely the accepted chronology that has to yield here—for Belisarius did not take Ravenna till 539—but let that be. The resulting theory is a noble one. What has hitherto passed as Byzantine art is really Gothic art (*die bisher als byzantinische ausgegebene Kunst ist gotische Kunst*), and the reason for the failure of all progress in the art of the Eastern Empire lies in the disaster that overwhelmed its originators!

Nor is it at Ravenna alone that the mark of the “early Germans” can be traced. The sculptures of the west doors of San Marco at Venice—or the inner rows of subjects at least—are merely loot from the palace of Theodoric. “Archæologists have in vain tried to find in the calendar-subjects scenes of Venetian life of the year 1000 (!)” and what wonder? They are our old friends the fifteen Amal kings; just as S. Theodore, the early patron saint of the town, can only be Theodoric with the last syllable of his name lopped off. So naturally at a later date the Venetians took readily to Gothic art, and named it as such, recognizing in it their own old style that had temporarily gone out of fashion.

There is a good deal more of this early German business, sculptured myths of the *Ur-wald*, and so forth; all of which would in more normal times have found a prompt dispatch into the editorial wastepaper-basket of such a journal as the “*Kölnische Zeitung*.” But the conclusion is not without an ominous suggestion. If the Royal Hall of Theodoric could only be “restored” we should

see in it a unique hymn of praise (*ein einziger Lobgesang*) to the German spirit. Ravenna has suffered much already at the hands of the well-intentioned. But heaven help San Vitale if Herr Hessel were to replace Commendatore Corrado Ricci. E. M.

THE OMEGA WORKSHOPS, LTD., show no sign of flagging in the general paralysis of art-production. They are about to start as publishers and their particular objective cannot be better expressed than in their own words:—

The idea will be to publish works of a special character and to give to the setting of the page and the illustrations as perfect a harmony with the literary idea as possible. We intend generally to employ original wood-blocks cut by the artist for the illustration and decoration of the text. The editions will for this reason usually be limited.

The first twenty-four lines of Mr. A. Clutton-Brock's essay on the future life, under the title “Simpson's Choice”, which are printed in the Workshops' prospectus announcing that this essay will be the first of their publications, are quite sufficient to raise the hope that “Simpson's Choice” will appear as quickly as possible. For we can only suppose that readers of *The Burlington Magazine* regard the prospect of which Mr. Clutton-Brock treats as a cheerful and exhilarating one, in depressing material circumstances. The essay is to be illustrated according to the Workshops' plan by original woodcuts by Mr. Roald Kristian and to be especially printed on Van Gelder paper under the direction of Mr. J. H. Mason, in an edition limited to 550 copies (500 numbered copies, for sale) at the price of 12s. 6d.

MR. JOHN TAVENOR PERRY was the architect of many very familiar buildings in London, and was an occasional contributor to this magazine; and we chronicle his death with much regret. His work in partnership with Mr. Reed included the north wing and physiological schools at University College, London; the Alhambra in Leicester Square; numerous buildings for the Union Assurance offices; the schools and vestry at the Chapel Royal in the Savoy; and the huge group of buildings on the Salisbury Estate in the Strand, of which the Hotel Cecil is the best known feature. Mr. Perry wrote out his own specifications and drew his own pen-and-ink perspectives. In 1891 he retired from practice, and devoted himself exclusively to the literature and especially to the archæology of his art, though he had always been a keen student of architectural history. He published three books: “*Mediæval Antiquities of the County of Durham*” (Oxford, 1867), “*A Chronology of Mediæval and Renaissance Architecture*” (London, 1893), and “*Dinanderie: a History and Description of Mediæval Art Work in Copper, Brass, and Bronze*” (London, 1911). He also read two interesting papers before the R.I.B.A. published in their “*Transactions*”:

² S. Ecclesius wears *omophorion*, chasuble, dalmatic, stole and alb; but it is only fair to say that the lower part of the figure has probably been restored in the 12th century (cf. Braun, *Die liturgische Gewandung* (1907), p. 5761).

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"The Influence of the Hanseatic League on the Architecture of Northern Europe" (1894) and "Mediaeval Campanili of Rome" (1898). Another archæological monograph, "The Priory of S. Martin, Dover", appeared in the "Home Counties Magazine" (1911-12). He edited and wrote a part of "Old Middlesex", and contributed several articles to "The Old County Memorials" series. He also wrote, almost up to the day of his death, for many periodicals, as well as for *The Burlington Magazine*. Nearly all his writings were illustrated with correct pen-and-ink or pencil drawings by his own hand. His interests lay almost exclusively in the architecture of the past, and especially in questions of ecclesiastical ritual and decoration. He was widely travelled, widely read, and gifted with a retentive memory.

G. P.

MR. FRANK T. SABIN.—All who knew the late Mr. Frank T. Sabin will have heard of his death on October 1st with more than ordinary regret. For, with the keen instincts of a man of business, he possessed a fund of humorous kindness which compelled intercourse with him to ripen into friendship. Though the bulk of his trading was done with America, his name was made familiar throughout England by such notable purchases as the Browning letters and Nelson's Trafalgar memorandum. His generosity in holding this last relic for the British Museum is well known, and it was no solitary act of good nature. Both

The Burlington Magazine and the National Portrait Gallery owe something to Mr. Sabin's instinct for doing the right thing, even when, as he would point out with a grim chuckle, what he was doing was not business. Moreover, when, as sometimes happened with paintings, his courage had exceeded his judgment, he was of all men the readiest to bow to adverse opinion—a virtue uncommon enough even among those who have not Mr. Sabin's inducements to dispense with it. Indeed, under the surface of the keen business man there was a genuine simplicity of nature which compelled others to be equally frank with him, and so may have contributed indirectly to his worldly success at least as much as the multifarious knowledge of prints and books and curios which he possessed.

C. J. H.

MR. S. MONTAGUE PEARTREE.—At the moment of going to press we learn with regret of the death of Mr. S. Montague Peartree, one of the most distinguished connoisseurs of German art in this country, as is testified by his contributions to this Magazine and the Berlin "Jahrbuch", his work on the committee of the Dürer Society and his share in the organization of the Exhibition of Early German Art at the Burlington Fine Arts Club some years ago. Mr. Peartree will also be remembered as a successful and stimulating lecturer on the staff of the London University Extension.

T. B.

AUCTIONS IN NOVEMBER

ILLUSTRATED CATALOGUE.—GLENDINING & Co., 7 Argyll Street, Oxford Circus, will sell, 1-6 Nov., the 3rd part of Mr. W. L. Behren's Chinese and Japanese collection. The objects offered are of various kinds, chiefly on the small side, together with a large number of books. An edition de luxe of the catalogue is announced at the price of 6½ guineas, limited to 100 copies, and

containing 300 plates of illustration. From 18 pp. of plates sent as specimens, and from the ordinary catalogue, the largest species of work represented in the sale appear to be sword-hilts, "netsuke", and the smaller objects in lacquer. The edition de luxe of the catalogue will, no doubt, form a gallery of illustration useful to students and collectors of the class of objects which it will record.

VARIOUS PERIODICALS

SPANISH

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES. Año XXIII, Trimestre 2.

This number opens with a remarkably interesting study by D. RAMÓN MÉLIDA, on Greco and Ancient Art; Greco's treatment of the proportions of the human form as compared with the treatment of Greek sculptors; his types of head as compared with the types of the Fayoum portraits and of Byzantine paintings and mosaics. The connexion between Greco's work and these earlier forms of art, which may be studied in the numerous illustrations, is logically explained by Dr. Mélida in the course of this lucid and scholarly article, the substance of a lecture delivered at Toledo on Feb. 22, 1914, on the occasion of the third centenary of the death of Greco. —DR. MAYER discusses Spanish pictures in American collections. No less than 27 authentic works by Greco, according to Dr. Mayer, have crossed the Atlantic, 10 by Velazquez, 4 by Murillo, 29 by Goya. In this article Dr. Mayer touches upon some of the less famous pictures. He says that the

small museum at Worcester, Massachusetts, contains, among other important pictures, the magnificent *Portrait of Franz Miguel Fernández*, Bishop of Marcapolis, by Goya, and an interesting *Portrait of an Unknown Lady*, which Dr. Mayer attributes to Bartolomé González. A number of works by or connected with Josef Antolinez are mentioned in private collections, and Dr. Mayer claims to have discovered a fragment from Ribera's celebrated picture of *The Triumph of Bacchus* [p. 1630-35], the greater part of which perished in one of the conflagrations in the Alcázar of Madrid. Some few heads, rescued from the charred canvas, are preserved in the Prado, and Dr. Mayer claims that a further fragment is in the collection of Mr. McCook at Pittsburg, Pennsylvania. The *Portrait of King Carlos II* in armour, belonging to the Hispanic Soc. at New York, might at first sight appear to be merely a replica of the portrait by Carreño at present lent by the Prado to the Greco Museum at Toledo; but Dr. Mayer's opinion is that both are excellent works by Carreño differing from one another

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in several particulars, and that the New York example is earlier in date than that at Toledo. He says that the New York portrait represents Carlos at the age of 18, and is the portrait mentioned by Palomino as having been sent to France when the marriage with Maria Louisa of Orleans, which took place in 1679, was being arranged, when the king was 18. The portrait at Toledo is dated 1683, and could not therefore be the one to which Palomino referred. Dr. Mayer's conclusions certainly seem correct; the New York portrait was acquired from a French collection, which further confirms his theory. —DON FRANCISCO SÁNCHEZ CANTÓN continues his "Pintores de Cámara" of the kings of Spain, and provides a further instalment of "Los Pintores de los Austrias." Among the artists first dealt with are: Francisco Ricci de Guevara, who was appointed Court painter with a considerable stipend, in June, 1656, and held the post for many years. He was the son of Antonio Ricci, the collaborator of Zuccaro in the Escorial, and brother of the Benedictine Dom Juan, and was a pupil of Carducho. He excelled in the production of decorative paintings of a religious character; an admirable *Assumption* by him is in the parish church of Mosteles. He died in 1685 when engaged upon the preparation of the large canvas, *Santa Forma* in the Escorial, which was afterwards executed by Claudio Coello. The artist Francesco Gómez was wholly unknown until the discovery of a document of 1650, from which it appears that he was for many years painter to the Cardinal Infante. The information about him brought together by D. Sánchez Cantón may help to elucidate the history of this forgotten artist. He cannot be Francesco, the son of Felipe Gómez of Valencia, as that painter only died towards the middle of the 18th century. Some interesting genealogical facts are contributed about the family of Felipe Dirksen, one of the 10 artists who competed for the post of Bartolomé González. His grandfather, a native of Antwerp, was painter to Philip II, and Felipe and his father (who came from Oudenburg) were both painters to the Spanish court. Felipe himself was born at Madrid, his mother being a Spaniard. A *S. Jerome* by him, signed, and dated 1629, forms the altar-piece of Mosén Rubin (Ávila). Mázo "a great painter without originality", the clever imitator of his father-in-law Velázquez, became court painter in 1661. The *View of Zaragoza* which he painted in 1646 procured for him, in the following year, an order from the king to paint a *View of Pampluna*. Two pictures of this subject are known, one at Apsley House, and the other (reproduced) in the collection of the Marqués de Casa-Torres. This last is not, however, identical with the picture of this subject which was in the palace in the 17th century, and is mentioned in the inventory of 1686. The *View of the Isle of Pheasants*, known only through Villafranca's engraving, was probably also by Mázo, according to D. Sánchez Cantón. Among other artists mentioned are: Sebastián Martínez, court painter to Philip IV; the sculptor D. Sebastián Herrera Burnuevo, whose work was extolled by Palomino, more especially a *Christ at the Column*, now in the Cathedral at Santiago, where it is ascribed to Becerra; Carreño de Miranda appointed "Pintor de Cámara" in 1667, and two years later "Pintor del Rey" by Doña Mariana who thought highly of him; Francisco de Herrera, Claudio Coello, and other artists of minor importance. —DR. TORMO concludes an article (begun in the preceding No.) on Cabezalero, and discusses his authentic works and others wrongly ascribed to him in the Prado and elsewhere. Some space is devoted to the discussion of the *Inmaculada* at Vitoria, a work of some importance which cannot, in Dr. Tormo's opinion, be by Cabezalero, to whom it is attributed, though he cannot identify the author further than that he belongs to the school of Madrid, a school of which up to the present little is known. —DR. TORMO also contributes some notes on the collection of pictures in the Palacio de Justicia (Madrid). The building perished by fire in May of this year. Further details of pictures lost and saved will be given in a future number of the "Boletín." —DR. DEL ARCO reproduces some hitherto unpublished works by Goya, wall paintings, founded in part upon Italian engravings, in the oratory of the Palacio Sobradel at Zaragoza. The editor of the "Boletín" concurs in Dr. Del Arco's opinion that they are early works by Goya and regards them as of considerable importance, an opinion which the poor illustrations scarcely serve to corroborate.

3° Trimestre.—The most historically important contribution in an interesting number is DR. DEL ARCO's concluding paper on

"El Arte en Huesca durante el Siglo XVI", in which he prints and comments on some hitherto unpublished documents concerning the painter Tomás Peliguet, the follower of Baldassare Peruzzi and Polidoro da Caravaggio, a painter highly esteemed according to the testimony of Andrés de Uztarroz and Jusepe Martínez, but of whom no records had thus far come to light. With Fourment, Peliguet (who has hitherto been erroneously known as Pelegret), was the regenerator of artistic taste in Aragon, and the influence which he exercised on painting in that school in the 16th century was profound. The archives of Zaragoza (where this excellent master lived) would doubtless, if systematically studied, throw further light upon his career; the records now published were discovered by Dr. del Arco in the archives of the cathedral at Huesca; they are: a contract dated 1561 between Don Pedro Ochoa and the artist who was to furnish the retablo, in painting and sculpture, for the Capilla de la Limosna in the cathedral at Huesca; a contract of 1562 in which Peliguet agrees to paint in fresco the "antesacristia" in the same cathedral; and another of 1566 between a canon of the cathedral and Peliguet for the pictorial decoration of the "Capilla de los Reyes" and for the "reja" which in some particulars was to follow the "reja" of the chapel of Santa Ana, one of the finest in Spain, executed in 1525 by Arnau Guillem (even in Dr. del Arco's small reproduction the extraordinary beauty of this work is apparent). It is clear from these documents that Peliguet was a many-sided artist, architect, sculptor, painter in oil and fresco and also a glass painter. Another contract published is that between D. Pascual de Gallur and the painter Esteban Solórzano for the retablo of the Carmelite church at Huesca of 1556. Solórzano was probably a pupil of Pedro de Aponte. Dr. del Arco, it may be noted, has published some interesting iconographical studies on the *Crucifixion* and *Resurrection* in art, especially in Huesca and its neighbourhood; has made an exhaustive study of the choral books and codices in the cathedral and of the choir stalls, with many unpublished records and notices of the artists employed upon the last-named work. It is only to be regretted that these admirable contributions should be buried in the pages of a publication of so ephemeral a nature as the "Diario de Huesca". —DR. TORMO writes on a Spanish disciple of Leonardo da Vinci, Yáñez de la Almedina (fl. 1506-1531) whose memory was revived in the 17th century by Quevedo, and who has to some extent been popularized abroad by later writers and by photography. Yet in Spain he is comparatively little known, though as Dr. Tormo points out he surpasses all his contemporaries, and is "the most exquisite painter of the renaissance" in that country. Dr. Tormo supports his contention by reproductions of some of his works. The *Adoration of the Shepherds* in the cathedral of Valencia seems to be a composition of great charm strongly resembling Luini. Less attractive, because somewhat empty and oversweet in expression, is the *S. Catherine* in the collection of the Marqués de Casa-Argudin, for which Dr. Tormo proposes the name of Yáñez. It was at one time in Cuba, though it came originally from a collection at Valencia. The attribution to Yáñez is endorsed by Drs. Gómez-Moreno, Orueta and Sanchez Cantón. —The further information promised by DR. TORMO on the pictures of the Palacio de Justicia resolves itself into a very brief note giving the numbers and position in the collection of the pictures lost and saved which, taken in conjunction with the details of his former article, facilitates identification. All the works rescued have now been placed in the Prado, and are at present stored in the depôt. —Continuation of "Los Pintores de Cámara" in which the first painter dealt with is Palomino, the Spanish Vasari, who applied to be taken into the king's service in 1687, his petition being granted in the following year. The best painter of flower pieces in Spain, Bartolomé Pérez was named "Pintor del Rey" in the same year (1688), but did not hold the post long, as he died in 1693. Several more or less obscure artists are touched upon, a chapter is devoted to Luca Giordano, who came to Madrid in 1692 on the invitation of Carlos VI, and the numerous painters who worked for the Bourbons in the 15th century are dealt with. —D. JUAN ALLENDE-SALAZAR, a pupil of Dr. Tormo, continues his interesting study of José Antolinez (1635-1675) begun in the first No. of this year's "Boletín". The earliest of the painter's works known is an *Immaculate Conception* signed, at Madrid. A *S. John Baptist* dated 1663 in the cathedral at Valencia of admirable colouring is superior in quality to the *S. John* at Cassel by

Cerezo who worked from the same model. A large and important signed work bearing date 1667 belongs to the Marqués de Cerralbo, and of the same year is the altar-piece discovered by D. Manuel Gómez-Moreno in the church of S. Julian at Salamanca, a work revealing the influence of Herrera el Mozo. A reproduction is given of the picture presented to the old Pinacothek at Munich by Herr Röhrer, an extremely characteristic example known as *El Pintor Pobre* signed Antolinez; the perspective is masterly and the painter has depicted himself standing in the open doorway in the background, which adds to the interest of the composition. —Note also "La Sociedad de Excursiones en el Palacio de Cerralbo"—and a brief mention of the recent discovery at Mérida of a basilica with mural paintings containing life-size figures resembling in character the paintings of the catacombs.

DUTCH

ODD-HOLLAND, 3^{de} Aflevering, 1915.

DR. BREDIUS, continuing his papers on "Unknown Painters", deals with Caspar Smits, wrongly called by Houbraken Ludowyk Smits, who is shown to be identical with an artist mentioned by Walpole in his "Anecdotes of Painting". Dr. Bredius publishes documents in the archives at Dordrecht and at The Hague, which prove that Smits despised the smooth finish of painters like Mieris, Dou and Schalcken, and had spoken slightly of their work. Examples by Smits are in the galleries of Berlin and Madrid. From the documents here published it appears that Smits is identical with Theodorus Hartcamp, who is spoken of in a contract of Sept. 1675 as a very accomplished and renowned painter. —DR. WIERSUM writes on paintings which have vanished from Rotterdam. The new St. Joris-doelen, erected there in 1622-23, contained a large number of pictures still extant in 1714. After 1770 many had disappeared, and one only, in the Boymans Museum, is now known. The large painting by L. de Jongh is known to have perished in the fire of 1864, but beyond that nothing has been discovered as to the fate of all the other pictures, in spite of the very exhaustive search instituted by the director of the Boymans Museum and by the writer of the article. —In "Rembrandtiana" DR. BREDIUS draws attention to an admirable flower piece in Mr. J. A. White's coll. in London by Jacques de Gheyn, dated 1615 (or 1616); he considers that De Gheyn's work must have influenced the youthful Rembrandt. The will of J. de Gheyn, the younger, canon of S. Maria at Utrecht, dated June 3, 1641, mentions several pictures by Rembrandt. One, representing two old men, still remains unidentified; another, of *An Old Man sleeping near a Fire*, is considered to be the picture in the Turin Gallery, which is a free portrait of the artist's father. Rembrandt's portrait of De Gheyn is also unknown in the present day. Paintings by other masters are also mentioned in De Gheyn's will, including two small portraits by Lucas and by Holbein respectively. —PROF. SCHOLTE draws attention to the fact that the fame of Rembrandt's etchings had spread to other countries as early as 1641, as his name is recorded in a German edition of Gonzoni's "Piazza Universale", which was published in that year. Three editions had already been published at Frankfurt, but the edition of 1641 is the first in which the name of Rembrandt appears. —DR. HIRSCHMANN contributes notes for a commentary on Van Mander's "Grondt der Edel Vry Schilder-Const", —and DR. WEISSMAN studies the history and construction of the church of S. Bavo at Haarlem.

3^{de} Aflevering.—DR. HIRSCHMANN reproduces two pictures by Hendrick Goltzius. The earliest of the two represents *Danae*, and is signed with the painter's full name (unusual with him), and dated 1603; it is identical with the picture of this subject described by Van Mander which Hymans had classed among lost works. In Dec. 1899, however, it came to light in the Sagan sale (Paris), and though at the time it aroused little interest, it was eventually acquired by its present owner, Vicomte de Chabert. The second picture, probably of 1610-12, represents *Jupiter and Antiope*, and has no visible signature, but there can be no doubt of its authenticity. It was some years ago in a private collection at Zurich, and Dr. Hirschmann believes that it may have passed into the collection of the late Baron Schlichting; if this is correct the picture will eventually pass with the remainder of Baron Schlichting's bequest to the Louvre. —DR. GONNET, in "Oude Schilderijen in en van de Stad Haarlem", contributes valuable

notes on pictures and other works of art carried off from Haarlem by the Spaniards after the siege of 1572-73. In July 1574 the painters, Pieter Pieterz and Adrian Gerritsz-Gauw, were summoned as experts before the Burgermaster to make a statement, in the presence of two notaries, as to the value and authorship of the numerous paintings looted by the Spaniards. The list of paintings drawn up by the notaries as a result of the depositions of the two artists, preserved in the archives at Haarlem, is published by Dr. Gonnet, who deals also with paintings ordered at different periods by the city of Haarlem, and with others removed from different buildings and now collected in the Frans Hals museum. —The beautiful fireplace in carved stone in the Raadhuis at Bergen op Zoom is discussed by DR. MOLL. It came originally from the palace of the Marquis of Bergen. From documents in the archives at Bergen Dr. Moll is able to show that the work was executed between 1521 and 1522, probably by Rombout Keldermans of Malines; he came of a family of artists who had worked for the lords of Bergen. Rombout went to Italy in 1487, and was probably over fifty when he executed the work. The payments to Rombout and his assistants and other accounts are published at the end of the article. —DR. J. CAULLET reproduces a work hitherto unrecognized by A. Victoryns, which he has discovered in the Hospital of Notre Dame at Courtrai. It bears the signature of Victoryns and the date 1637, which Dr. Caullet believes to be a more recent addition. —DR. BIJLEVELD writes on a remarkable collection of early Netherlandish art in Belgium, though the moment seems hardly propitious for publishing details of the many important pictures which it contains. We note among them the portrait of Jacob Pynssen ascribed to Lucas van Leyden; a small portrait of a man by Gerard Dou; a full-length portrait of Huygens by Caspar Netscher; a *Madonna and Child* ascribed to Jacob Cornelisz v. Oostanen, and many more, including some works by German masters of the 15th and 16th centuries. —M. KRONIG reproduces two pictures in his collection which he designates respectively an early Rembrandt and a late Hercules Seghers. Both were acquired at sales in London, the Rembrandt being merely catalogued as "Dutch school". —Note also "Een en ander over de Loosdrechtse Porceleinfabrik", by JHR. B. VAN RIEMSDIJK, with an appendix of documents.

ONZE KUNST. January 1915.

M. DIVIGNE writes on sculpture at Liège in the 16th century. Lambert Lombard returned thither from Italy after the death of Erard de la Marck (1538); before this period artists at Liège knew nothing of the renaissance; it was after the opening of Lambert Lombard's workshop there in 1540 that a new era was inaugurated. Among the reproductions are that of the fine tomb of Jean Canon (d. 1529), in the cloisters of the church of S. Paul, and the reliquary of S. Lambert in the same church.

February.—DR. HOOGWERFF, dating his communication from Rome in May 1913, treats of some portraits by Justus Suttermans, and a letter from the painter dated Florence, Jan. 1669. Suttermans was comparatively little known in his own country, as he quitted it in his 22nd year, and entered the service of the Grand Dukes of Tuscany. His earliest dated work is the admirable *Portrait of Le Fèvre*, the tapestry weaver, in the Corsini Gallery, Florence; another fine example is the young *Prince of Denmark* in the Pitti, now rightly recognized as Waldemar Christian, Count of Schleswig-Holstein (1622-1656), son of Christian IV and Christina Munk. It must have been painted in 1638 or 1639, on the occasion of the young prince's visit to Florence. Vittoria della Rovere, the mother of Cosimo III, was several times painted by Suttermans, once, as we learn from the painter's letter referred to above, with the attributes of S. Helena, a portrait now in the Galleria Nazionale d'Arte Antica, Rome, of 1669; another time as *S. Margaret* (Uffizi), painted a few years earlier. The spirited *Portrait of a Page* holding a large vase, in the Villa Poggio a Caiano, is of 1668. Numerous other portraits are reproduced and discussed, including the *Portrait of Geri della Rena* of 1650 in the Corsini Gallery, Florence. —The remainder of this number deals with the letters of Vincent van Gogh to his brother.

April.—DR. VERMEULEN contributes some notes on the self-portrait of Lucas van Leyden in the gallery at Brunswick, which has been variously dated 1509-10 (in which case it would have been painted by Lucas at the age of 15) and 1519. Basing his opinion principally upon a detail of the costume, Dr. Vermeulen

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concur with Dr. Dülberg, one of the biographers of Lucas, that the date is 1519; the drawing of a young man in the British Museum, the date of which is not considered certain, was produced, he believes, between 1518 and 1520. —"The Randwijk collection in the Rijks Museum at Amsterdam", admirable examples of the Barbizon school, of the Maris brothers, of Weissenbruck, Bosboom, and others, is discussed by DR. STEENHOFF. —Two pictures in the collection of Dr. Bredius are reproduced: an extremely characteristic Jan Steen, and the *Portrait of an Old Woman* by Thomas de Keyser.

May.—DR. SCHMIDT-DEGENER identifies a picture by De Keyser in our National Gallery, called *A Dutch Merchant and his Clerk*, as the portrait of Constantine Huygens. From entries in the diary of Huygens, it is probable that it was painted in Amsterdam in 1627. A number of other portraits of Huygens by different artists are reproduced, but De Keyser's holds its own among them all for vigour, freshness and admirable characterization.

June.—DR. HOOGWERFF-TAMINEN begins a study of Flemish goldsmiths in Rome in the 16th and 17th centuries, and reproduces an exquisite silver key studded with jewels from the treasury of S. Peter's, which, according to old inventories, was presented to the Church in the year of jubilee 1575, by a "gentleman of Flanders" who is unfortunately not named. It was designed to be placed in the hand of a silver image of S. Peter, which on great festivals was placed on the high altar. The figure was lost or destroyed at the time of the great revolution, but the key has survived. It was doubtless produced in the workshop of a Flemish goldsmith in Rome, one of the most celebrated of these workshops being that of the Brabant family known in Rome as de Prato (v. d. Weyden? Du Pre? or perhaps De la Pasture?) The head of this workshop in the 2nd half of the 16th century was Giovanni di Pietro del Prato; it was situated in the Via Giulia near the church of S. Lucia. Members of this family were still active in Rome in the first quarter of the 17th century, two of them, Pietro and Giacomo, being employed in the service of the pope. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- G. BELL AND SONS, LTD., 6 Portugal Street, W.C.
The Architecture of Ancient Egypt, an historical outline; Edward Bell, F.S.A.; 249 pp., 141 illust., 24 maps and plans; 6s.
- CHATTO AND WINDUS, 111 S. Martin's Lane, W.C.
A History of Babylon; L. W. King, Litt.D., F.S.A.; xv, 340 pp., 32 pl., 72 text illust., 18 maps and plans (vol. 2 of "A History of Babylonia and Assyria", in 3 vols.; vol. 1 already pub., vol. 3 in preparation); 3 vols. by subscription, £2 10s.; per vol., 18s.
- The Surrey Hills; F. E. Green; 12 collotype, 16 line illust. from drawings by Elliott Seabrooke; 252 pp.; 7s. 6d.
- DENT AND SONS, Bedford Street.
Cartoons on the War; Boardman Robinson.
A selection of 33 cartoons by the artist, mostly published in newspapers, especially "The New York Tribune" and "Harper's Weekly".
- DUCKWORTH AND CO., London.
Masters of Painting; Leonardo da Vinci; Dr. Georg Gronau, 358 pp.—Rosetti; Ford Maddox Hueffer, 85 pp., 32 photographs, 3s. 6d. each.
- HISPANIC SOCIETY OF AMERICA, 156th St., West of Broadway, N.Y.
Spanish Maiolica, 150 pp., 45 pl., 50 c.—Mexican Maiolica, 60 pp., 16 pl., 35 c.—Spanish Porcelains and Terra Cottas, 42 pp., 10 pl., 25 c.—Hispano-Moresque Pottery, 278 pp., 89 pl., \$1 (Catalogues of the Society's collection, each with a colour front., Nos. 91-94 of the Society's publications); E. A. Barber, Ph.D., Director of the Pennsylvania Museum, etc.
- HODDER AND STOUGHTON, Warwick Sq., E.C.
The Book of Old English Songs and Ballads, illust. in colour by F. F. Brickdale, broch. 5s., cl. 6s.
An early "Christmas" book. Miss Brickdale's admirers will find the 24 originals of the drawings reproduced, on exhibition at the Leicester Galleries, Leicester Sq., from 2 Oct. until mid-Nov.
- HUMPHREY MILFORD, Amen Corner, E.C.
Ajanta Frescoes, being reproductions in colour and monochrome of frescoes in some of the caves at Ajanta, after copies taken in the years 1909-11 by Lady Herringham and her assistants; with introductory essays by various members of the India Society; 28 pp., plates 15 colour, 27 monochrome, 1 collotype; imp. 8vo, £4 4s.
- JOHN LANE, The Bodley Head, London; New York.
A Book of Bridges; pictures by Frank Brangwyn, text by Walter Shaw Sparrow; 415 pp., 36 col.-pl., 36 black-and-white illust., Crown 4°, £1 1s.; Large paper, 75 copies, £5 5s.
- Etching and other graphic arts: an illustrated treatise by George T. Plowman; 154 pp., original etching, front., 26 illust., 6s.
- What Pictures to see in America; Lorinda Munson Bryant; 347 pp., over 200 illust., 10s. 6d.
- LEE WARNER (Medici Society), 7 Grafton St., W.
"Memorabilia"; first issue, 14 titles (Nos. 1-8, literature, unillustrated); 101-106, art, 12 illust. each, ed. G. F. Hill, 1s. each.
- A Book of the Childhood of Christ, depicted by the old masters, 13 colour-prints, 54 pp., 2s. 6d.
- THE MANAS PRESS, Rochester, N.Y.
Projective Ornament; Claude Bragdon; 79 pp., illust.
- SEELEY, SERVICE AND CO.
The Artistic Anatomy of Trees, their structure and treatment in painting; 347 pp.; illust., 165 drawings by the author, 50 from other sources, 300 text diagrams ("New Art Library"), 7s. 6d.
- SMITH, ELDER AND CO., 15 Waterloo Place, S.W.
Thomas Gainsborough; William T. Whitley; xiv, 417 pp., 24 illust., large post 8vo, 15s.
- UNIONE TIPOGRAPHICO, Turin, etc.
Storia dell' arte italiana; P. Toesca (fasc. 120-130, pp. 321-384 del Vol. III della "Storia dell' arte classica e italiana"); 2 l.
- VICTORIA AND ALBERT MUSEUM.
Guide to the Collection of Carpets (Department of Textiles), 96 pp., 48 pl., 1s., cl. 2s.
- PERIODICALS—Boletín de la Sociedad Española de Excursiones, xxxiii, 3—Boston, Museum of Fine Arts Bulletin, xiii, 79—British Review, xii, 1—Fine Art Trade Journal, xi, 125—Journal of Indian Art and Industries, 131—New York, Metropolitan Museum of Art, Bulletin, x, 9—Onze Kunst, xiv, 7—Oud-Holland, xxxiii, 4 and Kunstberichten, i, 2—Pennsylvania Museum, Bulletin, Oct.—Reading, University College Review, vii, 21—Revue Ukraniennne, i, 3—Revista de la Enseñanza (San Salvador), i, 2—Staryé Godý, July-August.
- PAMPHLETS, REPORTS, ETC.—Derby Corporation Art Gallery, 97th Exhibition; Catalogue of the Autumn Exhibition of Modern Oil Paintings by Belgian and British Artists—Leicester Municipal Art School; The Art School Year Book, 1914-15; and Prospectus for Session commencing 20 Sept., 1915 [The Year Book is a collection of specimens of colour-block and text printing done by pupils of this active and successful school]—Norfolk Artists, an annotated catalogue of the books, pamphlets, and articles relating to deceased Norfolk artists in the Norwich Public Library ("Norfolk Celebrities", ii); Geo. A. Stephen, F.L.A., City Librarian; Norwich (Public Library Committee), 100 copies, 6d. and 1s.—Pennsylvania Museum and School of Industrial Art, 39th Annual Report, 71 pp., 8 pl.—Rudolph Tegner's Søjle-Portal, modellen udstillet i Raadhushallen [Copenhagen], 2-20 Okt. 1915 16 double half-tone illust., with a poem by Sophus Michaëlis, and notes by Georg Brandes and Svend Leopold; Copenhagen (E. H. Petersens, Kgl. Hof Bogtrykkeri), n.p.



PORTRAIT OF HENRY SIDNEY EARL OF ROMNEY, BY SIR GODFREY KNELLER (THE NATIONAL PORTRAIT GALLERY)

A PORTRAIT BY SIR GODFREY KNELLER

BY C. J. HOLMES

IT is unlikely that Kneller will ever be a popular painter. His "irredeemable dishonesty", as his latest biographer has it, led him to turn out scores, nay, hundreds of portraits, the faults of which are obvious even to the untrained eye, while such merit as they possess can be estimated only by a trained painter. And the indolence which was responsible for his worst portraits is apt to tell, even in his best work, in want of variety of pose and conception, a fault which becomes most noticeable where the scale is most ambitious. He is one indeed who seems never to have delighted in invention, and not always even in the mere practice of his craft. An exhibition of his work would almost inevitably justify the charges of stiffness and monotony so generally brought against him. And yet when all allowance is made for these faults there are moments when Kneller is interested enough in his subject to show what an artist he might have been had there been any rival painter in England to stir him from his indolence. As a rule he is contemptuous to the point of misogyny in his painting of women: but the eminent men of his day fare tolerably and sometimes more than tolerably at his hands.

The sketch of the poet Gay, for example, in the National Portrait Gallery anticipates both the solid science of Hogarth and the spirit of Latour: the painting of his friend John Smith, the engraver, has the silvery tone, the negligent certainty and the romantic grace which we associate with Gainsborough. The head of the dead Monmouth, with its haunting almost formidable charm, is like some rare thing by Van Dyck, while the head of Henry Sidney, Earl of Romney, a still more recent acquisition, made in 1914 through Messrs. Colnaghi and Obach, possesses in a supreme degree certain other qualities hardly less rare [PLATE].

Like almost all the genuine works of Kneller which I have seen, it is a masterpiece of technical economy; all the half tones except in the face being no more than mere rubbings of brown and grey, on to which the shadows are struck with a few swift touches, almost as a great water-colourist might lay them, and the lights applied with an equally facile and fluent impasto. The face has no less spontaneity, the larger contours being hewed out, as it were, with firm outlines, in Kneller's habitual fashion, and the minor planes modelled with equal directness, if with more than Kneller's usual care. The portrait, in fact, combines the utmost economy of method with the utmost decision and the utmost thoroughness. So thorough, indeed, is the drawing, so truthful the scale of simple tones employed, that of the other pictures in the upper galleries at S. Martin's Place only that of Sir Theodore Mayerne, from the studio if not from the hand of Rubens, quite held its own when

a comparison was attempted. Van Dyck's modelling was no less sure, but his colour was less natural. Lely, even at his best, seemed boneless, and Reynolds everywhere empty. The exquisite drawing of Gainsborough's *Duke of Bedford* survived the ordeal at the cost of appearing unsubstantial. Of the moderns, Sargent's *Coventry Patmore* and, what was more surprising, certain portraits by Watts, showed similar thoroughness and truth. Comparison here seemed to prove that photography had made careful modelling more common, but that it was seldom accompanied by any sincerity in the matter of colour, and only very rarely with any pleasurable or spirited technique.

That Kneller should have been interested by Henry Sidney is not surprising if we consider the man's history. The youngest brother of Algernon Sidney and the famous Dorothy Sidney, afterwards Countess of Sunderland ("Sacharissa"), Henry Sidney was famous from childhood for his personal beauty. As a boy we see him at Penshurst painted by Lely in the character of *Adonis with his Dogs*. As a young man at court he figures in De Grammont's memoirs in the company of other rakes, the handsomest, it would seem, of them all, and, if that scandalous chronicler is to be trusted, with hardly a thought in his head except for his own good looks. So, in the episode of the disguised orange-girls, we note that he overlooks their beauty, which his companion, Killigrew, does not, because he is occupied in arranging his hair. This stage of his career we can best understand by the help of Cooper's brilliant miniature at Welbeck. Introduced into the household of the Duke of York, Sidney is made Master of the Horse to the duchess, and then is suspected, not, apparently, without very good reason, of a more intimate relationship to her. He is dismissed in consequence by the duke, to whom ever afterwards he bears no love; yet he keeps the favour of the king, by whom he is sent in 1679 as envoy to The Hague. Already, it would seem, he had recognized the possibility of the accession of the Prince of Orange to the throne, and with Sunderland and others he set himself to the work of preparing the way for the change—his too well earned notoriety as a rake serving as a cloak for the greater intrigue. With William he lands at Torbay, is raised for a while to supreme power as Secretary of State in the place of Danby, then becomes Lord Lieutenant of Ireland, Master of the Ordnance, and Earl of Romney. As Master of the Ordnance he figures in a half-length by Kneller, which is only known to me by a copy lately in the possession of Messrs. Leggatt, and a smaller copy at Penshurst, where also there is a life-size version of the head, possibly rather more recent in date.

The painting in the National Portrait Gallery,

A Portrait by Sir Godfrey Kneller

which is signed and dated "... ller ft., 1700" (the earl died in 1704), thus appears to be the last portrait of one who, as the chief agent of the Revolution in England, played no inconsiderable part in English history, but whose fate it is to be

remembered chiefly as the handsomest of a famous group of young profligates. Perhaps it was some thought of this contrast, some memory of the grim old gentleman's past, which inspired Kneller to this unusual effort.

S. JOHN'S CHAPEL IN THE CHURCH OF S. ROQUE, LISBON—II BY MARTIN S. BRIGGS

THOUGH the marbles and metalwork employed in decorating this chapel, described in the first article, are remarkably rich, the plate used on the altar is even more sumptuous. It is, in fact, so florid in design that one is apt to lose sight of the remarkable skill of the artist, evident in every object of the large collection, in a blaze of gold and silver among the dazzling precious stones and metals of the architectural setting.

The collection of plate may be divided into two parts, in the first being included those vessels normally standing on or near the altar, and in the second the larger and more elaborate set, kept in a room of the adjoining Santa Casa da Misericórdia and used at the festival of S. John. Many of the great churches of Portugal owning valuable plate were plundered by the French as they marched through the country in 1808, carrying away silver and gold vessels in cartloads. Sometimes these valuables were saved by being hidden—as at Coimbra and Guimarães—in other cases the churches lay off the line of march, as at Évora, but the famous chapel in São Roque was threatened. It was even proposed to take it down and transport it to France, but this was not found to be feasible, so the marauders contented themselves by carrying away the whole of the plate. All was eventually rescued from the mint and restored, with the exception of six out of the eight wonderful reliquaries.

The most striking of all these treasures is the altar-frontal or "paliotto", illustrated in PLATE III, which is one of the most remarkable examples of its kind extant. The illustration also shows the altar-furniture used in conjunction with this frontal. The material employed for the central panel is lapis lazuli, with a group in bas-relief representing *S. John's Vision of the Lamb and the Elders in Adoration*. This group, with the beautiful figures supporting the panel on either hand, is in solid silver. There is some doubt as to the authorship of this unique work of art. Some writers say that the craftsmen were Corsini and Lodovisi, whose names we have already met with as sculptors in marble (p. 55), while in the old MS. folio already quoted (p. 50) we find that the "paliotto" in silver was executed by Antonio Arrighi the silversmith. The truth may well be that Arrighi worked from models made by the two sculptors. At all events

the craftsmanship is of a very high order and every detail of the ornament, as well as the more prominent sculpture, is worthy of the most careful study. The delicate enrichments above and below the central panel are of great beauty and may be compared with the bronze frames of the mosaic pictures illustrated in the first article [PLATE II, B].

Above the "paliotto" in PLATE III may be seen the fine set of candelabra and the crucifix. The candelabra, though of exquisite design perfectly executed, are too riotous in composition to be altogether satisfactory. There is a profusion of cherubs and cherubs' heads that detracts from the interest properly focussed on the more important figures on the bases. These candelabra, like most of the objects to be described hereafter, are of silver gilt, and they vary in height from 3 ft. to 3 ft. 6 ins. The crucifix is 6 ft. 3 in. high, and by the simplicity of its upper portion gains an effect of delicacy lacking in the candelabra. It is curious that the arms of the cross are finished with ornament which, though of renaissance character in its elements, forms almost exactly the Gothic trefoil shape in silhouette. This is only another instance of mediæval *motifs* being echoed in rococo work of the 18th century. This set is evidently referred to in the MS. volume (No. 51) as the work of Angelo Spinazzi, silversmith, who used 400 lbs. of silver in all, and was paid for materials and labour, 9,000 *scudi*, or in modern currency over £1,900.

The candelabra normally used on the altar in the chapel [PLATE I] are only slightly less elaborate than those last described. Cherubs and scrolls are used with almost equal profusion, and the small columns introduced on the central portion accentuate the florid curves of the remainder. The crucifix lacks the grace of the one in the Sacristy, and differs from it in having rays spreading from the cross. These candelabra appear to be the set illustrated as No. 26 in the old folio "for use on holy days", executed by Antonio Arrighi and said to weigh 2,000 lbs. of silver, gilt like the last.

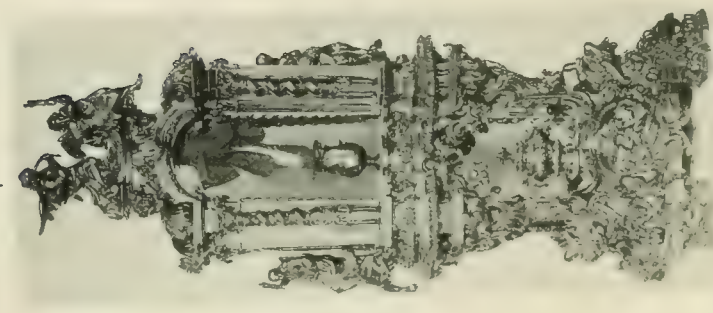
In the chapel also are two of the most remarkable candelabra in existence [PLATE II, B, C], between 9 and 10 ft. in height, each weighing 780 lbs. For these Giuseppe Gagliardi was paid, according to the MS. quoted before, 24,900 *scudi*, say £5,291. But large as this sum seems at first sight, it is by no means extravagant when one studies the workmanship. The artist has created a perfect orgy of



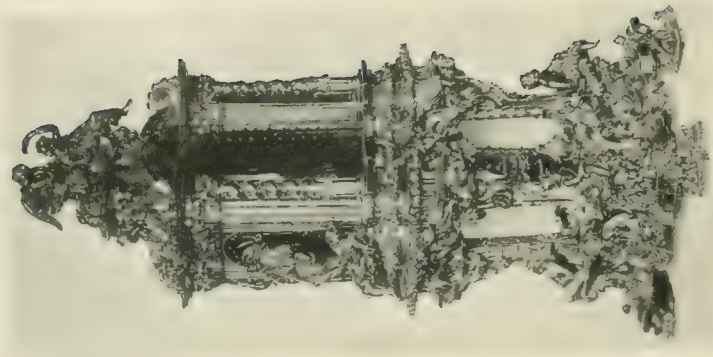
(D) SILVER PALIOTTO, CENTRI, LAPIS LAZULI, EXECUTED BY CORSINI (?) AND TOBOVISI (?), SILVER WORK BY ANTONIO ARRIOLDI, ALTAR FURNITURE BY VARIOUS ARTISTS



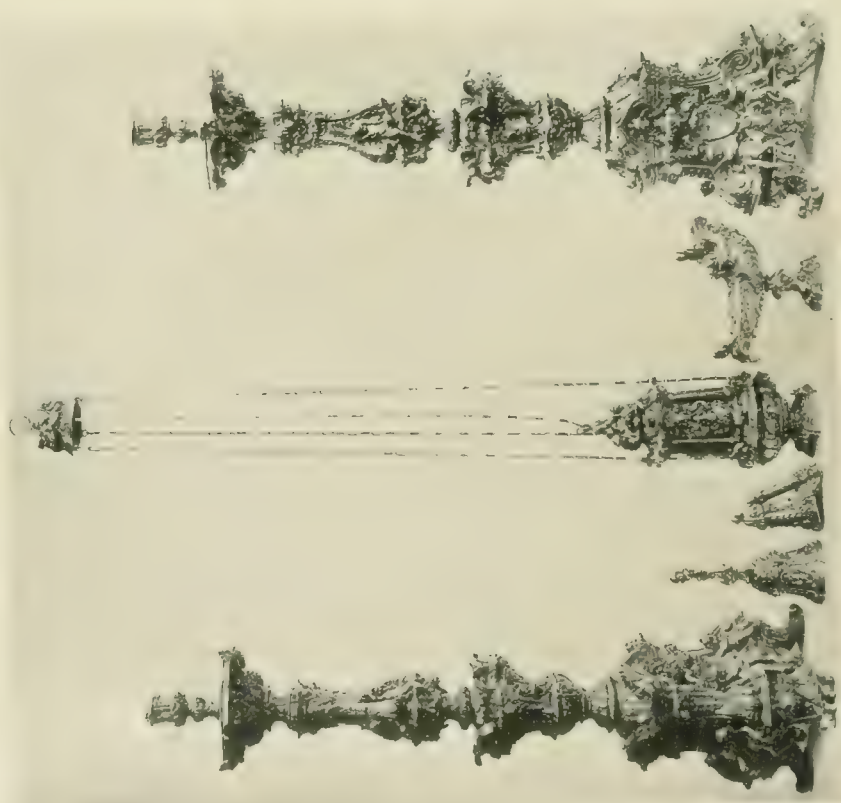
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F



F



G

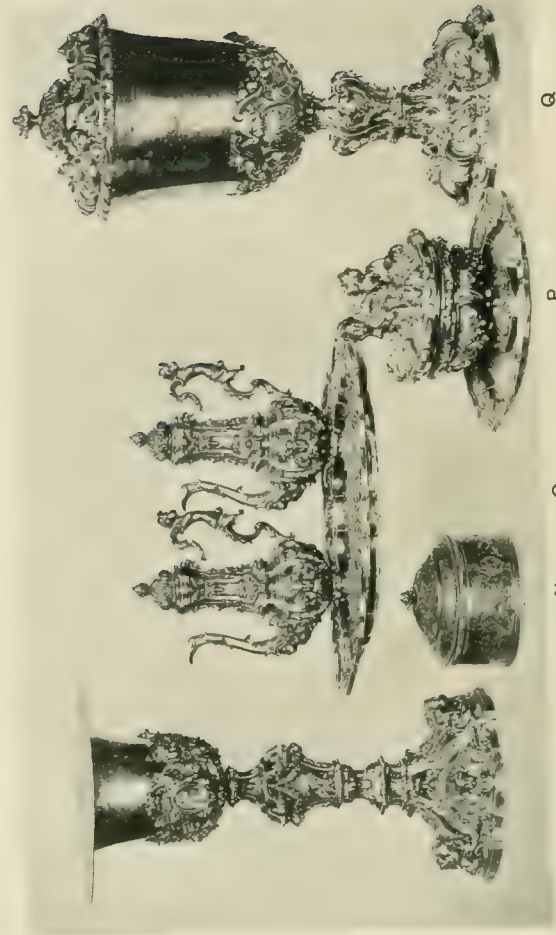
H

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S. John's Chapel in the Church of S. Roque, Lisbon

human figures, some of them with the whirling limbs of Della Porta's and Bernini's fountains in Rome, others the child-forms beloved of every renaissance sculptor, but all combined with scrolls and leaves and shells, tempered by hardly one severe architectural line. Even Cellini never produced a more overwhelming effect of pulsating life in his compositions, and surely no church in Christendom contains a more blatantly pagan work of art.

In addition to the various candelabra already described, another pair is illustrated in PLATE IV, G, G. These are heavier and less attractive than the previous examples. They are probably part of the set of thirty-two (Nos. 73½ and 74) illustrated in the folio, and made by six artists whose names are mentioned. Papworth's translation of the description reads—"Thirty candlesticks for the exposition of the most holy Sacrament and two corresponding candlesticks for the Belief". The arms of Portugal again appear in the decoration of the base. All the different sets of candelabra are designed to harmonize with each other, but nevertheless there is considerable variety in the composition.

In the same group of PLATE IV a censer is shown [K], and in PLATE II, B, the gorgeous lamps in the chapel. It is not quite clear from existing evidence whether the lamps are the work of Paislach or of Miglie. Like the candelabra, they are of solid silver gilt. The remaining objects illustrated in this group are the bell [H], the "navicella" or incense boat [L], and an extinguisher [J], all in silver gilt. These and other objects were made by Antonio Gigli, the silversmith. The delicate design of the "navicella" is particularly worthy of note.

One of the most beautiful works in the whole collection is illustrated alone on the same page, a "ewer and salver in silver gilt" [E], which is probably the one mentioned in the old MS. volume; if so, it is the work of Vincenzo Belli.

In the other group are illustrated the chalice [M] and the pyx (now more specifically called the ciborium) [Q], both of gold. The chalice was executed by Lorenzo di Caporali at a cost of 3,100

scudi (about £658), and the ciborium by Francesco Princivale at a cost of 3,262 *scudi* (about £693). This group also includes the triple vessel for the holy oils [P] and the benedictional pyx [N], both made in silver gilt by Francesco Smitti. The two vessels on the salver above these are probably what Mr. Papworth calls the "Two Purificatories", but are more correctly known as the cruets [O], used for containing the wine and water required for the Mass.

The blocks [F, F], above, give two views of one of the reliquaries, originally eight in number, made by Carlo Guarnieri at a total cost of 10,000 *scudi*. The example illustrated, florid as it is, does not compare in exuberance with another in the collection, which is by far the most rococo in character of all these elaborate designs, and proclaims a genius akin to that of the Zwinger Palace at Dresden.

The three "canons d'autel" (inscribed respectively with the "canon", the varying parts of the Mass, and the last gospel) used *en suite* with the festival "paliotto", are visible on the altar in PLATE III. All these are in silver gilt, and another set in the same precious metal, only slightly less elaborate, is used on ordinary occasions. Of all the many sumptuous furnishings of this altar these are perhaps the most striking in their extravagant richness. The altar is seen without the "paliotto" in PLATE I.

In addition to the brilliant marbles and blazing gold of these decorations, the chapel was furnished with equally costly carpets and vestments. The former, illustrated in Nos. 82-4 of the old book of designs, were originally three in number and were woven by Antonio Gargaglia, tapestry-maker, for the sum of 6,000 *scudi* (about £1,275). One only remains at the present time. They were accompanied by "rich and noble hangings" by Pietro Ferloni.

Lastly the sacristy contains one of the finest collections of robes and vestments in the world. This brief description of the marvels of 18th-century craftsmanship brought together in so small a space may kindle interest in a little known church and a neglected period of art.

PARIS BORDONE

BY SIR CLAUDE PHILLIPS



A quegli che piu di tutti ha imitato Tiziano e stato Paris Bondone (Bordone)" Thus writes Vasari in the chapter of "*Le Vite*" devoted to the works of Titian.

For, sympathetic as the biographer shows himself to the accomplished painter of Treviso, much as within certain limits he lauds his sumptuous art that is in its very essence Venetian, it is not deemed of sufficient importance to deserve a chapter to itself—an honour accorded by him to many a Florentine of greatly inferior artistic rank.

Though his biographical facts as to Bordone are somewhat loosely stated—after the ambling, rambling fashion peculiar to Vasari and not lacking in a certain fascination of its own—we shall do well to accept these as substantially if not rigidly accurate, including in this acceptance the slightly confused yet quite comprehensible account of his artistic beginnings. We must bear in mind that the Aretine had some personal acquaintance with the amiable, easy-going painter of Treviso, and saw him at the moment when, a man of some sixty-five years, he was living in comfortable

Paris Bordone

semi-retirement, working for his own pleasure when solicited by "some princes and other friends", but keeping out of the way of "competition and vain ambitions of a certain kind, so as to escape annoyance" . . . Thus we may fairly assume that Vasari's account of the master's early years and youthful ambitions would in the main be Bordone's own.

We are told that he was eight years old when he passed from Treviso to Venice, and that after some training in grammar and music, he was placed with Titian, in whose studio, however, finding him unwilling to communicate to pupils the secrets of his art, he did not remain many years. The young painter—Vasari goes on to say—bitterly regretted the death of Giorgione, whose art greatly attracted him, but still more the report that he was wont well, willingly, and indeed with delight to himself, to communicate what he knew ("*ma molto piu l'aver fama di bene e volentieri insegnare con amore quello che sapeva*"). Paris, continues the biographer, making the best of it, determined in all ways to follow the manner of Giorgione; and thus applying himself to counterfeit certain of that master's works, he so developed his art as to be very well spoken of. The main object I have now in view is to introduce two very early paintings by Bordone, which more strongly than any other works by his hand that are known to me confirm this account by Vasari of his beginnings. It will be seen from the reproductions which illustrate my notes that they are both of them, though in different degrees, in the Giorgionesque-Titianesque style, there being no attempt, however, in either case to imitate or paraphrase any complete composition. So far as I am aware—but as to this I should not like to be too positive—neither picture has hitherto been reproduced or discussed. The more important, but the less well preserved of the two, is the *Holy Family with a Donor*, in the collection of Admiral Sir George Warrender [PLATE, A].¹ I know of no early work by Bordone that so unmistakably reveals the influence of the two great protagonists of Venetian Cinquecento art. I am unable in the life-work of Bordone to point to anything earlier; but so vast is this, and so evenly distributed over the churches, the public and the private galleries of Europe, that it would be imprudent to make an absolutely positive assertion on this point. As the first in order of Bordone's extant works is generally accepted the very queer *Last Supper* in the church of S. Giovanni in Bragora, at Venice, a painting which suggests that in the making a number of conflicting influences were at work.

Neither of the pictures now brought forward is included in the full, though not absolutely exhaustive, catalogue of Bordone's works appended

¹ Canvas. Sight measure, h. 23½, b. 31½ inches.

to the admirable monograph *Delle Vita e delle Opere di Paris Bordon* (Treviso: 1900), by Luigi Bailo and Gerolamo Biscaro. Nor is either the one or the other mentioned in the article by E. Schaeffer, in the Thieme-Becker *Künstler-Lexicon*.

Unfortunately, this *Holy Family*, so attractive in its freshness and naïveté, has suffered greatly, not only from the ravages of time, but from the brutal handling of some clumsy restorer. The chief injury is to the face of the grave and dignified S. Joseph, which, as may be clearly seen even in the reproduction, has been most cruelly treated. The type of the fair-haired Virgin is Titianesque, and, although it is much less strongly accentuated, recalls that of the fair shepherdess, with plaits of palest yellow, who, in Titian's *Three Ages*, at Bridgewater House, woos the silent and entranced young shepherd of the uplands. The Infant Christ resembles in type, and above all in the freedom and vivacity of the pose, the infant Paris, in Giorgione's *Finding of Paris*, a lost work known to us now only through the fragment *Two Shepherds* in the National Gallery of Buda-Pest, and the grotesque engraving of Th. van der Kessel, after a copy by Teniers of Giorgione's original, made when the latter was in the gallery of the Archduke Leopold-Wilhelm at Brussels. This *Bambino* bears also a family resemblance to the Infant Christ on the knees of the Virgin, in Titian's early *Madonna and Child, with SS. Stephen, Ambrose and Maurice*, now among the Venetian masterpieces of the Louvre. Essentially Giorgionesque in character, and a figure the intimate beauty and unforced sentiment of which it would hardly be possible to match in Bordone's later work, is the portrait of the youthful donor recommended by S. Joseph to the Virgin. He wears a rich yet simple robe or coat of orange, and the one shapely leg visible beneath it is defined by tight-fitting hose of a pale yellowish crimson, set off with a double braid of gold. Bordone may well have had in his mind here not only the donor—or a youthful son, perhaps, of the donor—but one of the two shepherds who not infrequently appear, reverently kneeling, and recommended to the Virgin, in Venetian representations of the Nativity. Would it be over-bold to suggest that the young suppliant, so richly yet so soberly habited, is here intended to assume the part of a worshipping shepherd, but beneath it to maintain his own individuality?

The landscape, though it has points which might be styled Bordonesque (a most unlovely word!), recalls Titian throughout. Reminiscent of his style is in particular a group of ecclesiastical buildings placed on the crest of a hill in the background. Similar hills crowned with low-roofed buildings marked by strong horizontal lines are to be noted in Titian's *Noli me Tangere* at the National Gallery, in the background which he added to Giorgione's *Venus* at Dresden, and, indeed, in most of his extant works belonging to this Giorgionesque



(A) "THE HOLY FAMILY WITH A DONOR"; BY PARIS BORDONE. (ADMIRAL SIR GEORGE WARRENDER, BART., K.C.B.)



(B) "THE REST IN EGYPT", BY PARIS BORDONE (MR. BERNHARD BERENSON, SETTIGNANO, FLORENCE)



period. Titianesque, again, is the rounded, almost naked, tree-trunk that stands out from a dense mass of tree-foliage to the right of the spectator. Many things in the picture are already typical of Bordone himself; among these the rich juicy red and the multitudinous folds of the Virgin's robe, the greenish blue of her mantle, the curious fleshy, invertebrate hands. On a much curved scroll to the extreme right of the canvas is the signature: "*Paris bordonus Tarvisinus f.*" A very similar signature appears on a scroll in the *Holy Family with S. Jerome and S. Anthony Abbot*, an early work by Bordone, which is No. 118 in the Glasgow Gallery. A signature absolutely identical in the wording with that on the Warrender *Holy Family* is to be found on the magnificent altar-piece, *The Virgin and Child, with SS. Christopher and George*, in the Tadini Gallery at Lovere, on the Lago Iseo. This, perhaps the most remarkable work of Bordone's early days, is dateable with some certainty between the years 1523 and 1526. There should not be confounded with the above mentioned *Holy Family* (No. 118) in the Glasgow Gallery a *Virgin and Child, with S. John the Baptist, S. Catherine, and S. George* which is No. 115 in the same gallery. Though still in the official catalogue ascribed (with many queries) to Bonifazio de' Pitati, this panel—a far more interesting picture than its neighbour—is assuredly a work of Bordone's early, though not earliest, time. Its somewhat unfamiliar aspect is mainly due to the fact that the painter is here dominated not by Titian, but quite unmistakably by Palma Vecchio. Another early work by Bordone which bears this particular form of signature—on a *cartellino*, however, not on a scroll—is the *Madonna and Child with S. Jerome and S. Anthony of Padua*, in the Giovannelli Palace at Venice.

The second painting here introduced is a *Holy Family with Two Angels* now in the collection of Mr. Bernhard Berenson at Settignano, near Florence [PLATE, B]. The history of this brilliant little piece, so far as I am acquainted with it, is straightforward and prosaic enough. It appeared at Messrs. Robinson and Fisher's sale-rooms with (unless my memory plays me false) the usual attribution to Giorgione, and was then purchased by Messrs. Dowdeswell, who asked me to look at it. I at once recognized it—who, indeed, would have hesitated to do so?—as the work of Paris Bordone, and an early example of his art. Mr. Berenson came independently to the same conclusion, acquired the picture from Messrs Dowdeswell, and added it to his collection. I have to thank him for the privilege of here reproducing it. The connexion between this *Holy Family* (or *Repose in Egypt*) and the Warrender picture above described is a very close one. It may be assumed that not more than a year—perhaps even a shorter time—separates the one from the other. The Berenson picture is technically the more brilliant

performance, and it is in a far better state of preservation than its precursor. The owner in a private letter speaks of it, with manifest enjoyment, as "a most succulent and delicious thing." It will be seen that the points of resemblance are many and striking. The models have throughout been the same, the landscape is of the same type, though in the later example it is more Bordon-esque, less Titianesque. Apart from this one point, it is in the Berenson *Repose in Egypt*, which I class as the later example, that the influence of Titian's early manner, as differentiated from the style of Giorgione himself, appears paramount.² The Madonna—here, strange to say, a modish Venetian lady, wearing a very décolleté gown of the period—is nearer still than the *Virgin* in the Warrender picture to the beautiful fair-haired shepherdess of Titian's *Three Ages*; the over-plump *Bambino* much more closely resembles the Infant Christ in the Louvre picture above mentioned than does the *Bambino* in the earlier work. As regards the venerable S. Joseph, I am a little in doubt whether the same model has served in both cases. At any rate, the treatment of the figure is much the same in the earlier and in the later painting, and the identical crutch-stick held by S. Joseph in the Warrender picture reappears in the Berenson picture. Neither very Titianesque nor very Giorgionesque is the episode of the two angels reverently offering to the Divine Infant a basket of fruit and flowers. Charming indicated on the scale of miniature in the shadow of the mountain-forest is the favourite subject of S. Eustace and the Stag, with the figure, a little nearer the foreground, of a huntsman restraining an impatient hound.

Though technically more complete, the Berenson *Repose in Egypt* (if I may so entitle it) lacks something of the spiritual beauty that makes such amends for immaturity in the Warrender *Holy Family*. Somehow we are made to feel that Paris Bordone, even thus early, is, as regards sacred art, taking the wrong road; that descending from the regions where the air is pure, he here enters upon the path of dalliance and outward delight. And yet, in comparison with all that comes afterwards, in the period of maturity, the Berenson picture has repose, naïveté, a delicate fancifulness.

Splendid as were the powers of the Trevisan master, it can hardly be denied that in the great domain of sacred art—after this short moment of youthful ardour, during which he was bathed in the golden rays of Giorgione, Titian, and Palma Vecchio—he failed to rise from exterior magnificence to inner comprehension. A great exception, however, in his life-work is the noble *S. George and the Dragon*, now in the *Pinacoteca* of the Vatican. This dates considerably farther on

² This is just a little disconcerting to those who, like myself accept in the main Vasari's account of our master's beginnings.

Paris Bordone


in the early time, and shows Paris Bordone already at his highest point. So grand is here the simplicity of the conception, so vigorous and rhythmic the composition, that until Commendatore A. Venturi came and put forward, with the immediate acceptance of students, the name of our master, the great work had always been ascribed to Pordenone, whose name indeed, on a forged *cartellino*, it bore. This *S. George and the Dragon*, however, magnificent as it is, can hardly rank as a sacred work in the stricter sense, or be adduced in mitigation of my criticism. It is rather an example of monumental decoration in the rich Venetian mode.

It is in portraiture and in erotic genre on the scale of life that Bordone throughout the long years of his maturity excelled. As notable examples of his success in the field of portraiture let us take, out of a singularly rich and varied series, the *Hieronymus Crofft of Augsburg*, in the Louvre, and the wonderful *Donna lascivissima* (as Vasari calls this splendid Venetian courtesan), in the National Gallery. From these typical examples, more divergent in subject than in character, we may see—and this is indeed evident throughout the *œuvre* of the maturity—that as a portraitist Bordone's forte is strength and splendour of direct representation, not tremulous tenderness or depth of sympathy, not power to penetrate into hidden depths of personality. This lack of the higher imagination is painfully felt, too, in the superbly painted Venetian love-idylls which, in the estimation of many amateurs, constitute his chief claim to fame. Seldom, if ever, do they attain to the poetized passion that throbs in those veritable *poesie*, the pastorals of Titian. Thus—to take an example almost at random—a fine painting but a very tiresome picture, cold even in its pronounced voluptuousness, is our own *Daphnis and Chloë* in

the National Gallery. In this field there may, however, be cited, as evidence against my view, a splendid erotic poem, Giorgionesque with a difference, since it shows rather the torment of the baser love than the suave delight of the higher. This is the *Amanti Veneziani* of the Brera Gallery in Milan.³ Here a handsome young Venetian, his face pale with a fierce desire that gnaws at his very heart, offers a costly ornament and chain of gold to a beautiful, massive Venetian courtesan, who, uneasy and sad-eyed, hesitates—and yet accepts. Furtive and watchful appears in the background another gallant; perhaps the one preferred—the *amant de cœur*? Not only is the colouring here of true Venetian luminosity and splendour, tempered by a certain not less Venetian reticence; much more than this, it has an intimate relation to the subject, a tragic significance, that is a far more precious quality. In the all too rare instances in which Paris Bordone allows himself to be inspired by the human problem that is, or should be, as a kindling fire at the heart of the pictorial problem, he stands forth not only a great painter but a great master.

³ It is obvious that this splendid painting by Paris Bordone is connected with the Giorgionesque composition, *The Lovers*, of which one version, attributed to Titian, is in the Royal Collection at Buckingham Palace, and another, attributed to Giorgione, is in the Casa Buonarroti at Florence (see *Burlington Magazine*, Vol. ix, p. 71). It would be premature, all the same, to assume that Bordone's work is directly taken either from the one or the other picture. All three are probably derived from a lost original, by Giorgione, or by Titian in his Giorgionesque phase. The ambitious designations given to the Buckingham Palace and the Casa Buonarroti versions respectively cannot, in the opinion of the writer, be seriously defended. The latter picture, though the less sumptuous of aspect, is far the more expressive of the two, and in all probability approaches more nearly the original conception. Bordone's *Amanti Veneziani* is assuredly not a *pasticcio* or cold imitation. It is, on the contrary, a re-statement of the subject in a more intense and dramatic form, and under fresh inspiration.

TAPESTRIES AT EASTNOR—III BY A. F. KENDRICK

LTHOUGH the Gobelins factory borrowed many of its designs,¹ and even some of its operatives, from the Low Countries, it would be a mistake to suppose that the ambition of its founders was limited to the imitation of Flemish work. They aimed from the beginning at surpassing in technical accomplishment all tapestry factories then existing, and in this they succeeded. The weavers of Brussels were thrown completely into the shade. A taste for the decorative elegancies of French art sprang up everywhere, and Brussels was compelled to follow, as well as it might, the lead given by Paris. A change in the style of its

work becomes apparent, and before long we find it actually copying the designs of its rival.

One of the first sets of tapestries woven at the Gobelins from new designs was the *History of Alexander*. The models were provided by Charles Le Brun, the celebrated artist and first director of the Gobelins.² The subject has been a favourite one at all times, but to none would it make a greater appeal than to the court of Louis XIV. Numerous sets were woven; several are still in the Garde-Meuble, and another is in the possession of the Austrian Emperor. It was not long before Brussels challenged the monopoly of the Gobelins,

¹ See article II (November, 1915).

² The five paintings executed by Le Brun are now in the Louvre.

A



B



"SPRING AND 'SUMMER'", BRUSSELS TAPESTRIES OF THE END OF THE 17TH CENTURY: (A) 3'04 x 1'97 M., (B) 3'04 x 2'13 M.

Tapestries at Eastnor

and we find sets from Le Brun's *Alexander* designs produced at Brussels before the end of the 17th century. A complete set was shown at the "Jubilee" Exhibition of Belgian Independence in 1880.³ Two panels of a second set are at Eastnor. The subjects are the *Battle of Arbela* and *The Family of Darius at the feet of Alexander*. They bear the mark of the Brussels factory and the initials of the weaver, Jean François van der Hecke. They are not illustrated here, as the subjects are well known from engravings, in addition to the sources above mentioned. The two tapestries here represented belong to another set at Eastnor with the same borders, and probably the work of the same weaver, though illustrating a very different

³ Illustrated in H. F. Keuller and A. Wauters, *Tapisseries historiques à l'Exposition belge de 1880*, Pl. 65 to 69.

VITRUVIUS

BY G. BALDWIN BROWN

THE work on architecture that passes under the name of Vitruvius¹ possesses a value that is partly intrinsic and partly an adventitious value, due to the accidental fact that the treatise is unique in that it is the only formal utterance of an ancient artist on matters concerning his own craft which has come down to us. The work is in parts notoriously difficult, and there are problems connected with it that have never been properly solved. These facts combine to invest Vitruvius with an importance that the merits of his book, judged dispassionately, would hardly warrant, and account alike for the mediæval interest in the work, and for the very large number of translations and commentaries that have appeared in the chief European languages from the time of the renaissance downwards.

It is partly due to the exaggerated respect paid to Vitruvius in mediæval and more modern days that these commentaries have been unsatisfying. They have taken the Roman writer too seriously, and accepting his statements at their face value have given the Vitruvian *ipse dixit* an authority to which it can really lay no claim. Vitruvius, in other words, has never been made the subject of what has been called the "higher criticism," the criticism, that is, which takes nothing for granted, and goes behind the statements of an ancient author to determine in every case the nature of their sources and, as a consequence, the degree of value that should be assigned to each. For the higher criticism of Vitruvius we have still to wait. The German work noticed below,² the author of which, Dr. Prestel, is a practical architect, seemed

¹ There seems to be no valid authority for the "Marcus" and the "Pollio" that commonly precede and follow the personal appellation.

at first sight as if it were destined to supply this desideratum, and was the determining cause of the present article. An examination of it, however, leads to a disappointing result, and, as will be seen, Dr. Prestel is in much the same position as Vitruvius himself, somewhat behind the age, and not abreast of the discoveries and advances of the times into which he has actually lived. Good work has been accomplished recently in America on the Vitruvian theme, but what is required is a really comprehensive and scientific study, and it is to be hoped that in one quarter or another there will ultimately be accomplished the difficult but important task of a definitive edition of the much commented treatise.

Armoured warriors and fine ladies in semi-classic dress, employed in the rustic occupation of gardening, recall Chantilly or Versailles rather than the industrial hive of the Low Countries. Like the *Alexander* panels, they are probably borrowed from a French source, but so far, the artist has not been identified.

Mention has just been made of certain problems connected with Vitruvius for the settlement of

² The work in question is part of the well-known series, "Zur Kunstgeschichte des Auslandes," of which it forms Hefte 96, 100, 102, 108, and is entitled *Zehn Bücher über Architektur des Marcus Vitruvius Pollio*, übersetzt und erläutert von Dr. Phil. J. Prestel, Architekt, mit vielen vom Übersetzer entworfenen Tafeln. Strassburg, Heitz & Mündel. 1912-14. The matter, if put together, would make a substantial quarto of 620 pages, and is illustrated by 72 plates drawn by the author, each containing as a rule a number of separate drawings and diagrams. The translation of the text is accompanied by foot-notes, serving the purpose of a commentary, but there are no excursus nor appendices dealing at length with special Vitruvian problems. On the other hand, there are a dozen pages of prolegomena, in which the translator records his general view on Vitruvius and his work, and a twenty-page adjunct at the end of the book on "Vitruvian literature," with a list of manuscripts, editions and translations. The latter is quite unscholarly, for the list of MSS. appears to be taken bodily from the edition by Marini, published in 1836, which has been entirely superseded by the critical disquisition on the Vitruvian codices, prefixed to the standard edition of the text published by Valentinus Rose. This edition the translator notices, though he gives the date of it as 1899, whereas it was published in 1867. It may be inferred from the above, what is unfortunately the fact, that the present work is not really accurate nor up to date, and in these respects it fails to reach the standard so commendably observed in most German archaeological works of the day.

Vitruvius

which the learned world has long been waiting. The following may be noticed. There is first the question of the genuineness of the treatise, involving that of the personality of its reputed author; and next the question how far Vitruvius may be credited with giving a survey of Roman architecture in its really characteristic aspects. To these fall to be added questions regarding some of the special subjects with which the treatise deals, and about which we desire to know whether Vitruvius is dealing with facts within his ken in a common-sense objective manner, or is indulging a theorizing vein and allowing himself to be influenced by "fads".

The first problem, whether Vitruvius, a Roman architect of the time of Augustus, really existed, or whether what passes under his name is a forgery, may now be considered settled. In the early part of the 19th century a German writer, Councillor Schultz, propounded the theory that what we call Vitruvius is in reality nothing but a figment of the 18th century, made up by a learned man of that epoch out of various Greek, Latin, and Arabic fragments that have themselves perished. Such a view can be easily disposed of by a critical survey of the manuscripts of the Vitruvian treatise, "*De Architecturâ*", some of which can be traced back to the 9th century, while the learned editor of the text of Vitruvius, Valentinus Rose, considers that there is evidence of the former existence of a manuscript of the "*De Architecturâ*" written in Anglo-Saxon characters of about the 8th century. There can be no reasonable doubt that it was our Vitruvius that was known and highly valued at the court of Charles the Great, and the same applies to earlier references to the treatise in the actual classical days. Pliny in his "*Natural History*", published about 77 A.D., pays our author the compliment of quoting, without acknowledgment, whole paragraphs from the "*De Architecturâ*", while Frontinus, in his tract on the Roman aqueducts, written about the same period, mentions him by name as "*Vitruvius the architect*". In the 5th century a passage in one of the letters of Sidonius Apollinaris shows that "*Vitruvius*" was then popularly recognized as standing for architecture. This all goes to disprove the idea that the treatise is a figment of mediæval, or, as has also been suggested, of renaissance times. More recently, however, the *bona fides* of the treatise has been impugned on different grounds. A Danish scholar, Professor Ussing, has based on a critical study of its Latinity a theory that the "*De Architecturâ*", though genuinely Roman, is not of Augustan but of a late imperial date of about the 3rd century A.D. Ussing's attack on the credit of Vitruvius was published in translation in the "*Journal of the Royal Institute of British Architects*" for 1898, and considerably fluttered the doves of Conduit Street. The linguistic

arguments were, however, subjected to an expert examination by an American scholar, Mr. Morris H. Morgan, in a paper, "*On the Language of Vitruvius*", published in the "*Proceedings of the American Academy of Arts and Sciences*" for February 1906, Vol. XLI, No. 23, and were conclusively shown to be untenable. Moreover, the content of the "*De Architecturâ*" shows that if it be a genuine Roman work it must necessarily be of the early Augustan rather than of the advanced imperial period. The absence of any mention of the characteristic architectural performances of the empire makes this certain, and we may accordingly without hesitation receive Vitruvius as a real personage whose life and associations are truthfully represented to us in the personal references contained in the treatise.

We come now to the further problem how far this real Vitruvius gives us genuine or adequate information about ancient classical architecture, especially in its Roman form. In this Dr. Prestel is no safe guide, for his estimate of the range of knowledge of his author, as well as of his accuracy, is too high.

In regard to the range of the knowledge of Vitruvius, he imagines him surveying and summing up the monumental achievement of imperial Rome, whereas, as will presently be seen, the Roman writer is in reality in his views and his information pre-imperial, and belongs rather to the last age of the republic. Dr. Prestel in his "*Prolegomena*," p. xii, represents Vitruvius as giving utterance to the "*Weltsprache*" of architecture inspired by imperial Rome, but as a fact there is no mention in it of the special fashions and forms in architecture which Augustus was inaugurating, and which ultimately became the "*Weltsprache*" just mentioned. The practice of veneering brick and concrete structures with marble; the combination on a monumental scale of the "*balneæ*" or baths proper with the open-air attractions of the Greek palæstra which constituted the Roman thermæ; the great Roman military roads and the triumphal arches closely connected therewith, are matters of which he knows nothing. The Forum is to him still the place for shows and gladiatorial contests, and the amphitheatres, those characteristic Roman structures, to which the shows were relegated after the time of Augustus, he only mentions once in passing. He knows of one stone theatre at Rome, that of Pompeius, but evidently to his mind the normal material for theatres was still wood. Nor is he more up to date in the matter of aqueducts, in regard to which he describes much simpler arrangements than the vast fabrics that were beginning in his time to cross the Campagna.

The truth is that Vitruvius has in his mind, not the Rome of the early Cæsars, nor even the sumptuously equipped Alexandria or Antioch of the later Hellenistic kings, but rather the simpler arrangements

of the provincial Greek and Italian cities of about B.C. 100. What he says about town planning in certain interesting sections of the "*De Architecturâ*" applies to these cities, on the scheme and furnishing forth of which Professor Haverfield has written in his "*Ancient Town Planning*". To these also apply the Vitruvian discussions on decoration, perhaps the most valuable portions of the treatise, for the crafts of the plasterer and mural decorator were in these Hellenized towns of the 2nd and 1st centuries B.C. very highly developed. Vitruvius in one special technical matter betrays his comparatively old-fashioned point of view, and it is of interest to notice this, because in this Dr. Prestel has completely misapprehended his author. The reference is to work in brick, referred to in the "*De Architecturâ*" as "*structura latericia*". Now the "*lateres*", the form and use of which are discussed in the second book, are the crude or sun-dried bricks that formed, and still form, the principal building material in many parts of the nearer east, and that were the common material for the walls of Roman houses down to the last era of the republic. It was not till the imperial period that any considerable use was made of burnt brick, the technical name of which was "*testa*", while work in it was called "*structura testacea*". Vitruvius gives us clearly to understand in the eighteenth section of the eighth chapter of his second book that the "*testa*" or burnt brick has to be used as a roofing or protection to a crude brick fabric in order to safeguard it against the infiltration of rain, but the "*lateres*" about which he writes at length are always the sun-dried bricks, and the burnt bricks with which we are so familiar in Roman ruins, and which were characteristic products of the imperial period, he scarcely notices at all.³

The Vitruvian treatise is accordingly quite out of touch with the characteristic developments of the building art in imperial Rome, and it is evident that it has been for the most part composed from materials collected before the new fashions in building had made themselves apparent, though it may not have been actually finished till a later period of the administration of Augustus.⁴ The words of the opening paragraph of the work seem to bear out this view, for Vitruvius writes there as if he had had his treatise ready some time before its

³ It will hardly be credited that this fundamental distinction between "*lateres*" and "*testæ*" the German writer completely ignores, and treats the "*lateres*" throughout as burnt bricks of the later Roman and modern kind, giving "*von den aus gebrannten Ziegeln bestehenden Wänden*" as the equivalent of the Vitruvian "*de latericiis (parietibus)*". Vitruvius enjoins the use of the protecting burnt bricks to prevent rain entering the structure of the crude brick wall and reducing it ultimately to mud, but the translator takes it merely as a precaution to prevent moisture soiling the outer surface of the wall! No blunder could be greater than this.

⁴ The treatise may not have been actually published till about B.C. 15.

publication, but withheld it till the stormy period of his patron's life was over. Hence it is a mistake to regard it as a compendium of Roman imperial architecture, and it reflects in the main later Hellenistic practice.

On the other side the treatise is equally defective in regard to Greek architecture of the earlier classical period. About the Doric order, for example, there is the amazing statement, "*De Arch.*", iv, iii, 2, that the older Greek architects avoided the Doric style for their sacred buildings. No one who had surveyed with an open eye the ancient edifices of the mainland cities of Greece or of the Sicilian and Italian colonies could have penned such a sentence, for the glory of these cities were the great Doric temples of the 6th and 5th centuries before Christ. How Vitruvius came to commit himself in this fashion we can, however, without much difficulty discern. The standard style with him is not the Doric but the Ionic style, and this is significant of his whole attitude. Vitruvius makes it clear to us, in the preface to the seventh book, that he depended largely on literary sources for his information about Greek temples, and he specially valued the Ionian architects Pytheos and Hermogenes, who belong to about the time of Alexander. These architects, he tells us, rejected the Doric order on account of the difficulty of spacing the triglyphs and metopes at the corners, and this is the foundation for the paradoxical general statement about the practice of the "*older architects*" just referred to. They were not in our sense the older Greek architects, but only the earlier Hellenistic builders of the Alexandrian age. The historical vista surveyed by Vitruvius is far too short.

This same consideration explains the fact that what Vitruvius tells us about the Doric order is strikingly at variance with the actual facts as they have been gathered in modern times from the examination of the remains of the ancient temples. The proportions and arrangements of Doric buildings given in the "*De Architecturâ*" have been shown by Professor Durm and others not to correspond with what we know as the standard examples of the style. On the other hand they do agree fairly well with certain later Doric structures dating far more nearly to Vitruvius's own time. These are mostly secular monuments such as porticoes, which were abundant in the Hellenistic or Hellenized Italian cities with which he was familiar. The portico of King Attalus at Athens, for example, a work of the 2nd century B.C., is quite Vitruvian in its proportions and the arrangement of its parts.

It is obvious that Vitruvius cannot be used as a first-hand authority on ancient architecture, save in respect to the historical periods that came actually within his view. This does not, of course, deprive the "*De Architecturâ*" of value. If it

Vitruvius

cannot be invested with that universal authority that was for so long accorded to it, it can be accepted as affording, within its own range, valid historical and technical information on the important artistic period in the ancient classical world that intervened between the age of Alexander and that of Augustus.

In regard to the third Vitruvian problem, or rather group of problems, involving special monuments or parts of monuments, it is impossible to write in detail. Considerations of a technical kind arise that there is no space to discuss. What Vitruvius means by the "hypæthral" temple and by "scamilli impares", whether or not his "cava ædium" means the same as "atria", how far he is right about the "logeion" or platform in the Greek theatre, or in his statement that a level pavement tends to look hollow, are examples of a numerous class of questions in the "*De Architecturâ*" that still wait for solution. One of these may be taken as a specimen. The vexed question of the supposed "echea", or sounding vessels, in the ancient theatre is a notable Vitruvian *crux*. In Chapter V of Book III, the Roman writer directs the builder of a stone theatre to contrive, under the seats of the spectators, certain cavities in which are to be placed bronze vases that can be made to sound by the vibration of the air in various tones graduated according to the harmonic scale, on which he gives a musical disquisition. The acoustics of the theatre are by this arrangement to be in some mysterious way improved. Now, without entering into any theoretical questions about the possibility or the advantages of such an installation, it is enough to note that no monumental evidence of the former existence of these vases or these cavities under the seats has ever come to light, for us to regard this passage in Vitruvius with grave suspicion. The author himself acknowledges that his readers will ask in what theatres this arrangement is to be found, and is careful to explain that Rome furnished no example because the theatres there were of wood, and this material was in itself naturally resonant. Vitruvius adds that, for reasons of economy, some architects had used vases of burnt clay instead of bronze, and a shrewd suggestion has been proffered that the

"echea" are really a figment of the Vitruvian imagination, based on the occasional occurrence in ancient buildings of clay vases employed in certain situations as building material, owing to their combination of strength and lightness.

What has just been said calls attention to the necessity in commenting on Vitruvius of taking account of the results of the recent exploration of the actual remains of ancient monuments embodied in the numerous archaeological works which are a feature of our times. With these facts the statements in Vitruvius have to be confronted, and no commentator who neglects this part of his task can be an effective interpreter of the "*De Architecturâ*". As has been indicated already, Dr. Prestel's "Vitruvius" is in this respect disappointing.

In concluding this brief article on a somewhat extensive subject, the question may be asked, what is the real value of this famous treatise to the modern student? It can no longer, we have seen, be credited with a kind of canonical authority, but it would be equally a mistake to reject it altogether or in the main as a forgery, a mere cento, or the outpourings of a genuine though ill-informed writer. A good deal of the treatise, notably in its later portions, is occupied with disquisitions on subjects such as military engines, hydraulics, the musical tones, or the winds, the bearing of which on architecture is not easy to discern. In the architectural portions of the treatise Vitruvius is only of authority on the period actually covered in his work, that intervening between the ages of Alexander and of Augustus. Even for this period, on which he had acquired considerable knowledge from observation and from reading, his statements are sometimes rendered suspect owing to his theorizing vein. On the whole, however, the account he gives of the constructive and decorative arts in the period indicated is of genuine value and interest, and justifies us in regarding his treatise as one of the most precious fragments of ancient literature. What may be called the "town planning" sections of the work, and the technical portions such as the notes on plastering and wall decoration, possess an actuality that should commend them to modern readers.

REVIEWS

THOMAS GAINSBOROUGH; W. T. WHITLEY; xiv + 417 pp., 24 illust. (Smith, Elder.) 15s.

Mr. Whitley in his preface arms the careless reviewer and disarms the conscientious one, by stating exactly what he has tried to do, and giving the sources from which he has gathered his information. Briefly his claims and his results may be stated as follows. He has gleaned what can be gleaned about Gainsborough from contemporary documents, and so has checked, corrected and

augmented Fulcher's narrative, the foundation of all subsequent "Lives" of Gainsborough, in countless matters of detail. The book thus becomes less an independent biography than a commentary and supplement to biographies of Gainsborough which have previously appeared. And as such it is indispensable to all serious students, for though it does not, I think, bring to light any fact of supreme importance, it tests and revises the existing legend at a thousand points. Naturally the

new material is slightest in the chapter relating to Gainsborough's earliest years; of Ipswich there are some fresh records; of Bath still more; and of Gainsborough's life in London most of all. The minute study of Gainsborough's Ipswich period is a good example of Mr. Whitley's thoroughness: no less so is the accumulation of evidence by which he proves that the house in The Circus at Bath which is now officially designated as Gainsborough's cannot possibly have been his. But his most considerable achievement is the reprinting of the criticisms of Gainsborough's friend, the Rev. Sir Henry Bate Dudley, who now appears as a chronicler at least as important for Gainsborough's London period as Thicknesse is for his earlier life. Thicknesse, indeed, does not come well out of Mr. Whitley's examination, and seems in his last years to have degenerated into a systematic blackmailer. Sir Henry Bate Dudley, on the other hand, is the real hero of Mr. Whitley's book. First in the "Morning Post" and afterwards in the "Morning Herald" he appears as the consistent champion and chronicler of Gainsborough's genius, and by means of his articles Mr. Whitley has been able to add considerably to our knowledge of Gainsborough's exhibited work both at the Royal Academy and at Schomberg House. Mr. Whitley's argument, by the way, as to the exhibition of *The Blue Boy* in 1770, has in substance been anticipated by Sir Walter Armstrong; and since a whole chapter is given to the picture this fact might have been noted rather more definitely than by a vague reference in another place (p. 32). Lastly, mention must be made of the courtesy of the Royal Academy, which by placing its archives at Mr. Whitley's disposal has enabled him to throw light upon the various causes of difference between Gainsborough and the Council of that body. There were faults no doubt on both sides, for Gainsborough's requests as to lighting might well have embarrassed any hanging committee, however friendly. But it is clear that on one or two occasions he was treated exceedingly badly, and his resentment was natural. Personally I am rather sorry that Mr. Whitley did not give a summary of his corrections and additions to Gainsborough's biography in chronological form. This would have made his book a very handy work of reference, as well as a valuable contribution to biographical literature. But to press the point would be hypercritical in view of the modesty and good sense with which the author has everywhere tried to confine himself to actual facts, where the temptation to enlarge upon the various aspects of Gainsborough's genius must have been almost irresistible.

C. J. H.

HERALDRY IN SCOTLAND, including a Recension of "The Law and Practice of Heraldry in Scotland" by the late George Seton, Advocate; J. H. STEVENSON, Unicorn Pursuivant. 2 vols., pp. xxxi, 514. Glasgow (Maclehose), £4 4s.

Many manuals of heraldry have been published

within the last twenty years, and the majority of them have been unsatisfactory. These two handsome volumes are not meant as a means of instruction for the beginner, but expound in a leisurely and learned way the principles which govern the practice of the science in Scotland. The work is, in fact, a very much re-written edition of "Seton's Law and Practice of Heraldry in Scotland", a book which attracted much attention when it came out some half-century ago. Since Seton's day, however, there have been considerable changes: legislation has put the Lyon office on an entirely different, and much more satisfactory, footing than it then was. Both it and the office of Ulster King of Arms in Ireland have been put under direct control of the Government, the fees exigible for grants and matriculations of arms being payable to H.M. Exchequer. This is as it ought to be, and it would be a great advantage to the public were the English College of Arms treated in the same way. Scottish heraldry has always been admired for its simplicity and for its avoidance of unnecessary detail in its coats of arms. Another good feature in it is its insistence upon the necessity of cadets of families having their arms properly differenced; instead of employing the limited number of marks of cadency in use in England, it uses for the most part a system of differencing by bordures which can be varied to almost illimitable extent, and which forms a more or less scientific system. Lyon occupies in Scotland a somewhat different position from most of the kings of arms in the other countries. His office is one of the law courts of the country and his judgments are appealable to the Court of Session. This is not a mere academic rule, and has not infrequently been put in practice. Seeing that the office of Lyon King of Arms dates from at least 1377, it is remarkable that the present register of arms only dates from 1672, in which year the Parliament of Scotland ordered that all persons claiming arms should submit them to the Lyon in order to be registered. Probably there were official records before this which have perished in the vicissitudes to which many Scottish records have been subjected. No doubt Sir David Lindsay, the poet, who was Lyon in 1542, compiled an armorial which may be called official, as it received the *imprimatur* of the Privy Council in 1630, but, unfortunately, this interesting MS. is no longer in the custody of the Lyon Office, though it was published in facsimile a good many years ago. It is to be regretted that in the early years of the registers no emblazonment of the arms was given. It is not, indeed, till about 1800 that the actual representation of the coats became general. Under the *régime* of the present Lyon much attention has been paid to the artistic side of heraldry, and the emblazonments of the arms in the latter volumes of the register are of great vigour and beauty. Indeed, the example of the

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Lyon office has given an impetus to the appreciation of heraldry as a valuable decorative asset which has been felt all over the country. Mr. Stevenson's illustrations are both numerous and charming. The photographs of seals are admirably clear and form in themselves a perfect compendium of historic armory. The coloured plates are not less admirable in their way, the reproductions of the Scottish shields of the 14th century armorial de Gelré, now (or, at all events, lately) in the Royal Library at Brussels, being remarkable for their stiffly conventional and archaic character. It is interesting to compare this with that greater freedom and graciousness of treatment which appears in Sir David Lindsay's MS. With such examples as these it is extraordinary how heraldry as an art sank to such a low state as it did during the most part of last century. But it is coming into its own again, and the example of the arms of Swinton of Swinton, reproduced in colour from the Lyon Register, on p. 160, from the design by Mr. Graham Johnston, the herald painter to the Lyon office, is a joy for ever, and shows what possibilities there are in this style of art. *O si sic omnes!* A beautifully got-up book, and one which does both author and publishers much credit.

K. MCK.

ELEMENTS OF HINDU ICONOGRAPHY; T. A. GOPINATHA RAO, Superintendent of Archaeology, Travancore State; Vol. 1, pts. I and II, in 2 vols. Madras (Law Printing House), 30s.

Mr. Gopinatha Rao and the Travancore Government cannot be too highly congratulated on the appearance of a work upon the subject of Hindu iconography, of which the scientific and systematic study has only very recently been initiated. The Sanskrit treatises on imagery have been severely neglected by western scholars, and for this and other reasons it is most probable that the descriptive study of Indian sculpture will remain for some time in Indian hands. The present work makes a good beginning, and while despite its size it cannot be regarded as exhaustive, it will be indispensable to every student. Following the introduction is a very useful list and explanation of technical terms, naming and describing the stances, seats, attributes, poses of the hands, modes of dressing the hair, and so forth, most commonly met with in hieratic Indian art. For Indian images are not merely objects of worship, but the detailed visible exposition of a very elaborate theology; and while it may be quite possible to appraise and appreciate much of their purely æsthetic quality, or to realise the lack of it, without fully comprehending their meaning, such appreciation is placed upon a much sounder basis when we are able to consider the finished work in relation to the purpose and preoccupation of the artist. Precisely as in western Gothic, "the artistic representation of sacred subjects was a science governed by fixed laws which could not be broken at the dictates of individual imagination" (Mâle),

so in Hindu sculpture. Its science is codified in a body of scripture, the Sanskrit Silpa-sāstras and kindred Āgamas and Tantras, and it was at least as necessary for the master imager to be acquainted with this lore as that he should be expert in the use of his tools. Sculpture is thus, like every other Indian art, a studied craft; the sculptor like the dancer (there are close analogies between Indian dancing and plastic imagery) does not aim at self-expression in the subject matter and composition of his work; he is a disciplined servant occupied with the solution of a set problem. The quality of beauty enters unawares, and is not sought as an end in itself. The difference between the artist and the mere workman is not to be recognized in a difference of training or status, or of problems to be solved, but in the greater or less sensitiveness of the individual, from which it follows that the work is more or less "felt". If images are ill-made, that is the fault of the artist, not of the problem set. Mr. Rao speaks of "mechanical rules, which became the bane of art" and seems to think that the sculptor guided by his own observation and imagination produces "more pleasing results". But "pleasing results" are not the point in hieratic art or any art of importance. Beauty is not to be judged according to the pairs of opposites, and it is particularly futile to pass judgment on ancient Indian art in terms of modern and generally Europeanized taste. It is true that much of the mediæval and late Indian sculpture is decadent in various ways; but decadence is a falling away from its own norm, not the failure to achieve some other. Even if we consider the Indian sculptor of today, whose work is little felt, we find that the weakness of his work is most conspicuous precisely where he departs from the old rules and follows his own fancy—or what he conceives to be the European mode. All we can say of the old rules is that some of the problems which they set were very difficult. The whole of the work is very lavishly illustrated; but perhaps the most authentic and artistically best examples have not always been selected, and the illustrations are rather poorly reproduced in half-tone on clay-paper. The present volumes treat of Ganapati: Vishnu in some sixty forms: Devī or Sakti in eighty-eight forms; and in three appendices are given plans of a Vishnu temple, an account of the bodily proportions used in making images, and Sanskrit texts. The second volume will be largely concerned with Siva, and it is to be hoped that the generous patronage of the Maharaja of Travancore will ensure its speedy issue.

A. K. C.

THE POEMS OF JOHN KEATS, edited, and for the first time arranged in chronological order, by SIR SIDNEY COLVIN, 2 vol., boards. (Chatto and Windus.) 15s.

Additions to the series of "Florence Press Books" are always welcome. The publishers' advertisement that they are "set in the beautiful

Florence Type, designed for Messrs. Chatto and Windus by Mr. Herbert P. Horne. Printed on hand made paper, and tastefully bound", is a precise statement of fact. The type has often been appreciated here, and the simple covers approved, but the paper is not so successful; it looks spongy and feels harsh; and the slightly concave backs are not pleasing. Otherwise the production can be again highly commended, especially for the absence of all illustration and superfluous ornamentation. Sir Sidney Colvin's judicious preface deserves much more attention than a magazine of the fine arts can give it; it should be read carefully in order that the full value may be got from this first chronological arrangement of the poems. Sir Sidney, of course, has the good taste to relegate to an appendix, the "doggerel . . . often pretty poor at that" . . . "scattered through [Keats's] letters". "Such things, not coming from the poetical part of his being at all, jar when they are interspersed among the real poetry". The influence of the Elithean muse over Keats might indeed well have been allowed to be forgotten.

M.

LE MARAVIGLIE DELL' ARTE, ovvero le vite degli illustri pittori Veneti e dello stato, descritte da CARLO RIDOLFI. Herausgeg. v. Detlev Frhr. von Hadeln; parte I^{ma}. Berlin (Grote), M. 30, subscription price, bound M. 32.

Carlo Ridolfi's "Maraviglie dell' arte", which was first published in 1648, and of which a not very common reprint appeared in 1835-37, is a source of information of so much importance for the history of Venetian painting, that there certainly was room for a new edition supplied with notes incorporating the results of modern research. The re-issue now undertaken, and of which only the first volume—corresponding to the first part of the 1648 edition—has yet appeared, is a very careful and conscientious piece of work which cannot fail to be of the greatest service to students. In the introduction, a very interesting account is given of Ridolfi's sources of information and methods of work. The editor's notes to Ridolfi's text are numerous, concise and to the point; not only are the results of recent research summarized with great completeness, but a number of original discoveries are for the first time published in this unostentatious form. Among these may be instanced the very ingenious solution of the problem, why the name of Licinio came to be given to Pordenone (p. 113, n. 3). Certain errors and omissions are of course inevitable in a work of this character. The *Crucifixion* at S. Lorenzo at Vicenza assigned by Ridolfi to Montagna, is in all probability not "otherwise unrecorded" but identical with the fresco over the Altare della Trinità, which, however, with more reason may be ascribed to Buonconsiglio. The *Madonna with SS. Peter and Paul* seen by Ridolfi in the Muselli collection at Verona, and given by him to Giovanni Bellini, is now in the collection of Mr. Vernon Watney, at Cornbury Park, Oxford. The picture by Bonifazio, represent-

ing SS. Anthony, Andrew, and Louis of Toulouse, and put down as untraceable (p. 287, n. 7), is probably identical with one belonging to Mr. F. Cavendish-Bentinck in London. "The Literary Gazette" for December 31, 1825, contains some additional information about the frescoes by Paul Veronese, formerly in the Villa Soranza and brought to England shortly before; and in Christ Church Library, Oxford, there are old copies after four figures (*Jupiter, Juno, Neptune* and *Cybele*) in the lost frescoes by the same artist in the Palazzo Trevisan at Murano.

T. B.

WANDELINGEN MET REMBRANDT IN EN OM AMSTERDAM; FRITS LUGT; 108 illust., 2 maps. Amsterdam (Van Kampen en Z.), Fl. 8, [bound] 9.25.

All lovers of Rembrandt, and their name is legion, knowing no distinction of nationality, will be grateful to Heer Lugt for this beautiful book. No great artist lives so entirely in his works as does Rembrandt. This applies to his landscapes as much as to his portraits, and to his drawings, etchings and paintings alike. In this volume Heer Lugt shows how that it is possible, with the help of Rembrandt's own drawings from nature, to walk hand in hand with him along the streets and canals of old Amsterdam, round the walls and fortifications, through the gates and out into the country, along the dykes and river banks, amid the polders, pausing for refreshment at the farmhouses and inns in the immediate neighbourhood. On the way, we greet many familiar friends, and we learn where to expect to meet them. It is to be hoped that Heer Lugt's book may appear in some other language besides Dutch, for it is a real pleasure to use it as a guide to the life of Rembrandt. There is an eloquence in the slightest sketch by Rembrandt which contrasts with the more conscientious and correct transcripts from nature, produced by his accomplished contemporaries and successors. The admirable series of sketches reproduced in this book, many from the Duke of Devonshire's rich collection at Chatsworth, gives a more lasting impression of Amsterdam in Rembrandt's day than many more finished topographical drawings or paintings by other artists. That is why they may be described as eloquent, for Rembrandt's genius was great enough to seize upon that aspect of a building or a landscape which is first, and therefore most lastingly, impressed upon the memory. In most cases there was, and is still, no need to carry the impression further or deeper. This is a rare gift, shared only by artists of the highest inspiration. Rembrandt has for long been accepted as one of this hierarchy. His drawings alone would make it permissible to give him the highest rank.

L. C.

THE RENAISSANCE: SAVONAROLA—CESARE BORGIA—JULIUS II —LEO X—MICHAEL ANGELO; ARTHUR, COUNT GOBINEAU. English ed., Oscar Levy. (Heinemann.), 10s.

Since the war began, the name of Gobineau, with that of Nietzsche, has been pushed into the newspapers and the public mouth. Gobineau and

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Nietzsche are held to be somehow responsible for the German Empire and its crimes. The fault is partly Herr Houston Stewart Chamberlain's, who appropriated them both, apparently unaware that both hated the modern German Empire more than anything else in the world. It is especially interesting, therefore, to turn back now to a book that was published before the war, and to read not only Dr. Oscar Levy's just appreciation and defence of Gobineau in the introduction, but also Paul V. Cohn's serviceable translation of Gobineau's dialogues on the renaissance. From them may be learned what Gobineau was—an aristocrat in mind, a proud and lonely pagan, a true child of the renaissance. Scholar, poet, sculptor and diplomatist, he understood the aims and thoughts of that period as no man of later ages has understood them. And nowhere in his writings, perhaps, can his conceptions of morality and art, his likeness and his unlikeness to Nietzsche, be better studied than in these dialogues, which show us Savonarola, the Borgias, Julius II, Leo X, and the aged Michelangelo with Vittoria Colonna. The age and the people live in these scenes with extraordinary reality, and the strange, courageous, choice mind of the author may be judged on its own showing. The volume is illustrated by good reproductions of portraits.

H. H. C.

HANDZEICHNUNGEN DEUTSCHER MEISTER IN DER HERZOGL. ANHALTSCHEN BEHÖRDEN-BIBLIOTHEK ZU DESSAU; herausgeg. v. MAX J. FRIEDLÄNDER: fol., 79 pl. Stuttgart (Krais), M. 150., or M. 125.

One of the most recent of the valuable publications of old drawings in facsimile that were appearing in Germany before the war contains a selection of eighty drawings of the German school from two large volumes in the possession of the Duke of Anhalt, at Dessau. The collection of 377 drawings, whose history is known for exactly 200 years, appears by internal evidence to have been formed by some Swiss artist of the 17th century, as its contents include more numerous and varied specimens of the Swiss school than of any other locality. A long description of the drawings at Dessau, with detailed criticism of the most important, published by Dr. W. von Seidlitz in the Prussian "Jahrbuch" (Bd. II) in 1881, remains of permanent value and interest, though several of the attributions then adopted need revision. But only a few of the drawings have hitherto been reproduced, and the selection now published, with the aid of Dr. Friedländer's expert knowledge, will prove of high value to students of early German art in its youth, maturity and decline. The text is confined to an introduction by the publisher and a brief preface and list, in which the editor's comments are given with his customary terseness and decision. He refers the reader for details to the essay of Dr. von Seidlitz, and refrains from stating even dimensions; since he mentions, sometimes, that the reproduction is

reduced, we regret this omission. He gives his reasons for differing in many cases from his predecessor, while he gives prominence to several drawings, such as the fine and varied group now for the first time ascribed to Flötner, which had received little attention from the earlier commentator. The series opens with a Bohemian drawing of the 14th century, and includes a few 15th-century pen-drawings, but the strength of the collection lies in the works of eminent 16th-century artists, such as Altdorfer, Cranach, Dürer, Flötner, Urs Graf, and the brothers Hans and Ambrosius Holbein, with a second group containing Stimmer, Maurer, Lindtmayer and other Swiss draughtsmen from 1550 to 1600, while there are also some good specimens of early 17th-century artists—Rottenhammer, Hollar and others. Dr. Friedländer is, we believe, the first to attribute positively to Dürer the drawing (Pl. 8) of the legend of Simon Magus. Seidlitz held this to be a copy, and accepted the date 1512, which is obviously false, as an approximately correct date for the lost original. But the drawing is closely allied in style to the *Apocalypse*, as Dr. Friedländer must have seen when he assigned it to the year 1497. He declares emphatically for its authenticity, adding the significant remark, "Die Vorstellung von Dürers Schaffen vor 1500 ist erst in der Bildung begriffen, so sonderbar das klingt." The *Last Supper* in the collection of M. Eugène Rodrigues (Dürer Society, vi, 5), is closely allied to the *Simon Magus*, and we believe that there is no real need for the hesitation which we have formerly felt in attributing both drawings, unusual as they are in some respects, to the master. The monogram on the Dessau drawing appears to be spurious. Three Cranachs (Pl. 26-28) are as excellent as they are rare, but the stags (Pl. 29, 30) are evidently by a later hand. The Altdorfers are less remarkable, though the *Marcus Curtius* (Pl. 21), of 1512, is very spirited and good. The *Lady riding out from the gate of a town* (Pl. 20) is only one of three copies, all of which have now been reproduced, while the original, at Northwick Park, remains unpublished. This is a drawing of fine quality, on a green ground, whereas the inferior versions, at Berlin, Dessau, and Vienna (Liechtenstein collection) are all on brown. The genuine drawing is dated 1510; the date on the Berlin copy has been read, wrongly, as 1516; the other early copies are undated, and inferior to the one at Berlin. In addition to these, there is a bad copy at Oxford, signed "I. S." and dated 1608. The drawing by Gerung, who was almost unknown in 1881, is duly appreciated by the recent commentator. It is the only one hitherto attributed to this artist, and its authenticity is indisputable when compared with the woodcut, D. 40, for which it is a study in reverse with remarkable variations. The name of Wechtlin, on the other hand, cannot be

accepted for the chiaroscuro drawing of S. Simon (Pl. 31). Dr. Friedländer himself does not see this master's style in the drawing, and we are surprised that he, as well as Dr. von Seidlitz, finds a fancied resemblance to the crossed pilgrim's staves of Wechtlin in the emblematic device near the apostle's head, and does not perceive that the emblem is simply the "Feuerstahl" ("briquet," or flint and steel) of the Golden Fleece. What this Burgundian emblem has to do with the Apostle Simon it is hard to say; not he, but S. Andrew, was patron of the Golden Fleece. The drawing may, we suggest, be an unusual early work of Hans Sebald Beham, of the time when he was influenced by Altdorfer; it combines certain peculiarities of the "Donaustil" with some of the caligraphic facility that Beham learnt at Nuremberg. The editor seems to be right in attributing the silver-point portrait of a girl (Pl. 35) to Ambrosius Holbein, and not with Woltmann to the younger, or with Seidlitz to the elder Hans. The child's head (Pl. 34) is signed by Ambrosius, and is thus a valuable criterion for the style of this rare artist. One of the Stimmers (Pl. 59), though it looks quite good, is questionable, being an exact repetition of a figure in a drawing in the British Museum, signed and dated 1561, in which there is an elaborate landscape as background to the Crucifixion. The crucified Saviour, in the Dessau drawing, being entirely isolated, no motive is apparent for the introduction of the horizontal lines at the level of the feet; in the London drawing the upper of these two lines forms the boundary of the landscape, while beneath the second line all is blank. C. D.

SELECT ITALIAN MEDALS OF THE RENAISSANCE IN THE BRITISH MUSEUM, illust. in 50 Pl.; G. F. HILL. Oxford (Univ. Press.) N.P.

Readers of *The Burlington Magazine* do not need to be informed that Mr. G. F. Hill is a knowledgeable person about Italian medals. Has he not instructed us in these pages often, though none too often, on many a rare specimen, or thrown light into dark places of research? This portfolio, then, printed by order of the trustees of the British Museum, and containing photographs of some 150 medals in the national collection, is the work of an expert, whose knowledge and experienced tastes have directed his choice. The text is no more than a mere 15 pages of brief but accurate descriptions. There are indeed few sorts of works of art that lend themselves more kindly to the processes of photographic reproduction than medals, or, rather, than plaster-casts of medals, for the original bronzes are refractory. There are also few groups of art-works in themselves more delightful than that here displayed. From Pisanello down to Giulio della Torre, that is to say, from the second quarter of the 15th century to the beginning of the second quarter of the 16th, the makers of portrait medals in Italy knew their job almost to perfection, and the best of them were those of

the first two generations, with the great master of Verona earliest and unsurpassed. Pisanello, therefore, is represented by no less than 12 examples. Matteo de' Pasti is likewise plentifully manifested, and others in their order. The puzzling but delightful Florentine medals are numerous depicted and the collotype reproductions are usually very good, the arrangement of the light falling for the most part from well-chosen directions. It is remarkable how false an impression of a medal can be given by a photograph of a wrongly lit cast. In all important cases both the obverse and reverse (the head and tail) of the medal are shown. If a reader wants more information about the objects illustrated in this portfolio let him consult Mr. Hill's other writings, and he will be efficiently enlightened. M. C.

PORTRÄTTMÅLAREN LORENS PASCH, D.Y. hans liv och konst; Sixten Strömbom; [100 illust.]. Stockholm (Norstedt), N.P.

The artist who forms the subject of this monograph, Lorens Pasch, jun. (1733-1805), is not by any means the most gifted of the Swedish portrait painters of the 18th century, nor did he, like a good many Swedish artists of the period—Roslin, Larssén, Hall—during a long residence abroad attain to European fame. A son of the painter Lorens Pasch, sen. (who studied in London between 1721 and 1728), he was first trained under his father and at Copenhagen, and continued his studies in Paris from 1757 to 1764; he then went back to Sweden, where he spent the rest of his life, receiving much patronage from the royal family and the aristocracy, and occupying, from 1793 till his death, the post of director of the Academy of Arts. The art of Pasch may be described as a good average product of the French Académie, never attaining any great height of artistic excellence, yet always distinguished by a vivid sense of style and of considerable historical interest also, the whole brilliant epoch of Gustavus III reviving before our eyes on his canvases. One of his works, a portrait of Linnæus, is in the possession of the Linnæan Society in London. Dr. Strömbom has carried out his task with great thoroughness and skill: the materials for his study are fully mastered, the artistic evolution of Pasch (so far as he underwent any) is clearly traced, and his relation to French art accurately analysed. The volume is admirably illustrated, but an index of persons and places would have been useful. T. B.

ENGLISH DOMESTIC CLOCKS; HERBERT CESCINSKY and MALCOLM R. WEBSTER, illust. from photographs and drawings by the authors, 2nd ed. (Waverly Book Co., and Routledge.) 31s. 6d.

This useful volume escaped notice here when it first appeared, but attention is called to the 2nd edition since it is necessary to complete and to a certain extent, as the authors point out, correct the series of volumes on furniture by Mr. Cescinsky, which were noticed in succession as they were published [*B.M.*, Vol. XVIII, p. 247; XXI, 119; XXIII, 364]. The authors' main idea has been to

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trace the trend of fashion in the cases, dials and movements of domestic clocks, and in this they have succeeded well. They confine themselves, according to the scope of Mr. Cescinsky's series, to clocks of the United Kingdom, and exclude watches since they are not furniture, and French time-pieces of all kinds, though, as we should expect, there are many in England. Mr. F. J. Britten's volume, "Old Clocks and Watches and their Makers", the result of very long study, leaves his successors little opportunity for new discoveries; but the present authors, while acknowledging their "large indebtedness to Mr. Britten", have succeeded in compiling a volume more useful than his for pictorial comparison, and have dealt, in Chapters II, III and IV, with the mechanical side of their subject more exhaustively. In this they have been able to supplement their own experience by the mechanical and mathematical knowledge of Mr. Percy Webster and Mr. Richard Hoffmann. Though the illustrations are not attractively presented, this will not affect the serious student, for the slight defect is counterbalanced by clear blocks and the exact transcription of the inscriptions (makers' names, etc.) on every example. The "movement" is also particularly well and thoroughly illustrated. One question is but slightly treated both by Mr. Britten and the present authors, namely what constitutes precisely an "Act of Parliament" clock, though illustrations are given, among others, on pp. 339, 340, and 341 of this volume. Mr. Britten says "it had usually a large dial of wood, painted black, with gilt figures, not covered by a glass, and a trunk long enough to allow of a seconds pendulum". To this may be added that the dials are usually at least 24 in. in diameter, and that the minute hand is counter-balanced, but neither Mr. Britten nor the present authors explain the requirements of the law on the matter.

ORNAMENTAL BOOKS, ILLUSTRATED BOOKS, GIFT BOOKS:—

(1) See p. 126, "Publications Received", "Duckworth and Co.".—(2) *Loc. cit.*, "Wm. Heinemann".—(3) THE BOOK OF OLD ENGLISH SONGS AND BALLADS; illust. in colour by Eleanor F. Brickdale. (Hodder and Stoughton.) broch. 5s., cl. 6s.—(4) *Loc. cit.*, "Seeley, Service".—(5) *Loc. cit.*, "Hodder and Stoughton".—(6) *Loc. cit.*, "Chatto and Windus".—(7) THE SURREY HILLS; F. E. Green; 12 collotype, 16 line illust. from drawings by Elliott Seabrooke. (Chatto and Windus.) 7s. 6d.—(8) *Loc. cit.*, "Hodder and Stoughton".—(9) *Loc. cit.*, *nom. cit.*—(10) *Loc. cit.*, "Cassell and Co".

Books not included in the publishers' Christmas lists are included in this notice, with some others that seem purposely to appeal to the eye of the reader, and to—at least—encourage a less critical view or lighter reading. Either the publication of what are called "Christmas Books" has declined since 1912, or *The Burlington Magazine* is—wisely—not now considered so suitable a medium for their review; at any rate the present writer does not regret the shorter list, for the public has hitherto been oversupplied with Christmas books and the

description has not implied much permanent value. As usual a good many are re-illustrated editions of well-established writings.—(1) The most important as a new edition before us is the English version of "La Tentation de Saint Antoine". Miss Low, the illustrator, is a follower of Beardsley. Artists who imitate a highly distinctive manner risk comparison between famous original work and their own, and Miss Low's is not equal to that trial. But apart from the illustrations and any critical estimate of the translator's venture with the most untranslatable of all Flaubert's works, the volume is interesting because it publishes in translation Flaubert's first youthful version of the "Tentation", written in 1849, which though well known to exist has—we believe—never been published in the original French.—(2) Mr. Arthur Rackham's 12 drawings in colour and 20 in ink, illustrating "A Christmas Carol", are among his best recent works. The whole book is well and attractively produced, and does Mr. Heinemann as much credit as Mr. Rackham.—(3) Though the charming and familiar ballads reprinted by Hodder and Stoughton have already, it is to be feared, lost much by the repetition of the errors of bad texts, and Miss Brickdale is out of her illustrative vein, textual accuracy is not the publisher's object, and the artist will no doubt continue to attract her admirers.—(4) Oxford has been too much illustrated, and Mr. Carline has not been able to avoid a photographic attitude before it. However, his drawings evidently suffer from reduction as well as the other incidents of reproduction, and they will give fresh pleasure to readers of Andrew Lang's pleasant book, who need the direct appeal to the eye. The slightly less familiarly viewed subjects, such as Holywell, and the front of S. John's, are the best of Mr. Carline's illustrations.—(5) Neither Mr. Bernard Partridge nor the colour-printer can be congratulated on the illustrations to Hodder and Stoughton's edition of poems by Robert Browning. Mr. Partridge does not do justice to his talents.

The works which follow (No. 6–10) are new, or represent old stories newly told.—(6) Vernon Lee's and Mr. Maxwell Armfield's work respectively speaks for itself—both are pacifists, *pax hominibus bonæ voluntatis*, the intention of Vernon Lee's text is not therefore open to criticism in a notice of Christmas books. Mr. Maxwell Armfield decorates every page with borders of vermilion with "reserved" figures and patterns of more or less Greco-Egyptian character. The book is very well produced by Chatto and Windus. It is a toy book for the critical and the pensive.—(7) Equally good in quite a different manner is the same publishers' book on Surrey, a very well chosen book under the present conditions. Mr. F. E. Green writes pleasantly on the scenery and the history long past, more recent and contemporary, of one of the districts most accessible from London which preserves best the

attractions of natural beauty and solitude. Mr. Seabrooke, the illustrator, understands his subject, but his best drawings, those in wash, are not well represented by collotype; the most successful of them are the frontispiece, and the last, S. Martha's Chapel. The illustrations certainly assist Mr. Green's presentment of the Surrey hill country. The volume is light in weight, and not too large to be taken on a short visit to the district. It is a Christmas book with a promise of spring and summer.—(8) Mr. Dulac's popularity is better maintained by his own "Picture-Book", which seems to include some of his best work in the past with more recent drawings, than by the Queen of Rumania's story-book. Many people will be delighted to have a selection of his fanciful colour-illustrations, and since the "Picture-Book" is published for "The Daily Telegraph" Fund for the Croix Rouge Française, we hope that the sale will be large.—(9) However, the Queen's book contains some good, if less elaborate colour-printing. The sensitive may need to be reminded that the book is not written by Carmen Sylva, but by the daughter of the late Duke of Edinburgh and of the Tsar Alexander II's only daughter. The originals of Mr. Dulac's drawings have been exhibited at the Leicester Galleries.—(10) Messrs. Cassell's book is the 2nd volume of a popular collection of colour-prints originally issued in parts. Considering that the pictures reproduced are described as great pictures by great masters, the selection is singularly uneven. Little can be said in favour of the reproductions.

"MEMORABILIA", CALENDARS, ETC.—We have received a selection of recent small publications, produced with great taste and good judgment by Mr. Lee Warner and the Medici Society. They are, in the first place, beginning a double series of small books, entitled "Memorabilia"; Nos. 1 to 100 to consist of extracts from classic works, unillustrated; and Nos. 101 onwards, chosen and briefly annotated by Mr. G. F. Hill, Keeper of Coins and Medals in the British Museum, whose departmental work never seems to prevent his pointing out precise "first steps" in other branches of the arts for those who require them. The unillustrated series begins with "A Book of Carols", "Noëls Français", "'Quia amore langueo' and Richard de Castre's prayer" (from Lambeth Palace MS. 853 of *circ.* 1430), "Ode on the Morning of Christ's Nativity", "Elegy written in a Country Churchyard", etc., Wordsworth's "'Happy Warrior' and other poems", Browning's "Christmas Eve" and his "Easter Day" (Nos. 1-8). The illustrated series begins with "*The Visitation of Mary*", "*The Adoration of the Magi*", "*The Flight into Egypt*", "*The Life of Christ*, after Duccio", "*S. George*, after artists of the 14th to 16th centuries", "*S. Francis of Assisi*, after Giotto" (Nos. 101-106). These small books are each contained

in a neat envelope, with a design by Mr. Herbert Horne, and cost a shilling apiece. For children is provided "A Book of the Childhood of Christ", with 12 colour-prints of pictures by old masters and another on the cover. There is a short explanatory description of each print, rather too didactic and not always quite precise enough to satisfy the sharp eyes of observant children. This book costs half-a-crown.—There are also 6 series of Christmas cards and 12 three-sheet calendars, each with 3 "colour-reproductions after the great masters", at two shillings. The reproductions of the "Trecento Calendar" (No. K. 6) are particularly good. The series of cards, which are of great variety, after both old masters and contemporary artists, vary in price from a shilling to twopence, according as they are printed in colour or in black-and-white, and ought to provide for all tastes and "views". All are conveniently supplied with envelopes for postage. Further, the Medici Society draws especial attention to the fact that "Medici Christmas cards are entirely of British origin and have never been manufactured abroad".

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PRINTS AND REPRODUCTIONS.—I—Twenty-three "Reproductions in colour after the Great Masters", already issued during 1915, or announced for the beginning of 1916, are a large output for the Medici Society in times unfavourable to art-production. Seven of these new publications are now before us; together with eleven issued previously, they are generally excellent examples of skilful and veracious colour-printing, the subjects chosen are not too difficult for the process employed, and appeal to good taste in a great variety of directions. There are Italian pictures early and later (*S. Francis and the Birds* and Veronese's *S. Helena's Vision*); Dutch (*The Laughing Cavalier* and Rembrandt's *Girl tying on her earring*); and English (*More's Sir Thomas Gresham*, and Hoppner's *Sackville Children*); and a French primitive (the Westminster *Richard II*); votive pictures (Bellini's *Dead Christ*, and Antonello da Messina's *Crucifixion*); mythological (Tintoret's *Mercury and the Graces*); genre (Dou's *Herring Sellers*); and numerous portraits ranging in date from Beauneveu to Hoppner. Pictures in various media, fresco, tempera, tempera finished with oil, oil of enamel-like surface, and oil of coarse texture, show the various materials with which the Society's process is adequate to deal. When we consider the numerous hands through which a colour-reproduction has to go, between the original work and the published print, and the different impressions of the original which are thus conveyed, it is surprising that the Society's publications give so much of the original effect as they do. Generally speaking, the least difficult objects to reproduce by colour-printing are those with strongly marked surfaces such as textiles and

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leather, or those with the evenest surfaces such as enamel and fresco. Surfaces between these extremes are the most difficult. Comparison of the 23 examples of the Society's printing confirms this observation as regards painting in particular. It is not the Medici Society's fault that the *Richard II* can bear but little resemblance to the original under its layer of later paint and gilding. The fresco medium is well rendered in Pinturicchio's *Knight of Malta* and *Young Knight*, and even better in Sarto's *Madonna del Sacco*, the tone of which is also well preserved. The *S. Francis and the Birds* is not so good. Of the temperas Bellini's *Dead Christ* is successful in all respects; this handsome print,

35 × 43 in., is limited to 500 copies. Comparison between Bellini's popular *Portrait of a Boy* and the *Mercury and the Graces*, both in tempera finished in oil, shows that the *Boy* is the better, though the solidity of Tintoret's flesh is well preserved in the *Graces*. Zuccherro's *Portrait of James VI of Scotland*, which is in rather thin oil on canvas, and Gilbert Stuart's unfinished oil of *George Washington* are good examples of reproductions of works in such conditions. Bramwell Brontë's *Portrait of Emily Brontë* has biographical rather than any artistic value. The prices vary from 12s. 6d. for Pinturicchio's *Young Knight* and *Knight of Malta*, if purchased separately, to 35s. for Bellini's *Dead Christ*.

NOTES

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXIV—ANNE KILLIGREW.

(1) A PORTRAIT.—In the royal collection at Windsor Castle there is a small full-length portrait of King James II, which has been attributed for long to Sir Peter Lely [PLATE I, A]. It represents James, as Duke of York, standing in rich clothes. The style of painting did not suggest the hand of Lely, although the merits of the portrait are undeniable. Recently the picture was sent to Messrs. Haines in order that the darkened and discoloured varnish might be removed, and during this process the signature of Anne Killigrew was discovered on the canvas. This discovery is of particular interest, for Anne Killigrew during her short life was held in high estimation by her friends, and Dryden extolled her art in one of his best known poems: "To the Pious Memory of the Accomplished Young Lady Mrs. Anne Killigrew, excellent in the two sister Arts of Poetry and Painting. An Ode. 1686".

Born to the spacious empire of the Nine
One would have thought she should have been content
To manage well that mighty government;
But what can young ambitious souls confine?

Her pencil drew whate'er her soul designed,
And oft the happy draught surpassed the image in her mind.
The sylvan scenes of herds and flocks
And fruitful plains and barren rocks;
Of shallow brooks that flowed so clear,
The bottom did the top appear;
Of deeper too and ampler floods
Which, as in mirrors, showed the woods;
Of lofty trees, with sacred shades,
And perspectives of pleasant glades,
Where nymphs of brightest form appear,
And shaggy satyrs standing near,
Which them at once admire and fear,
The ruins too of some majestic piece,
Boasting the power of ancient Rome or Greece,
Whose statues, friezes, columns, broken lie,
And, though defaced, the wonder of the eye,
What nature, art, bold fiction e'er durst frame,
Her forming hand gave feature to the same.
So strange a concourse ne'er was seen before,
But when the peopled ark the whole creation bore.

Little is known of her work, but by a curious coincidence the following note by Mr. Collins Baker calls attention to this imaginative side of her

painting, of a slighter and more ephemeral character, but one more suited to an accomplished amateur. Women make a fair show among the artists of the Restoration period. Mary Beale has been given an honourable position among the pupils and imitators of Sir Peter Lely. Anne Carlisle, rather earlier in date, enjoyed some reputation, and a small head of King Charles I by her in the collection of Earl Brownlow at Belton House shows that she attained to some skill. In view of Dryden's poem it is interesting to be able to note any certain works by so accomplished a lady-artist, whose portrait from her own hand reveals a very attractive personality. LIONEL CUST.

(2) A GENRE-PICTURE.—"Admiral Killigrew's Sale, 1727. Mrs. Anne Killigrew d. 1686. *Venus and Adonis*; *Satyr Playing the Pipe*; *Judith and Holiferness*; *A Woman's Head*; *Venus attired by the Graces*; *Herself*. Of these pictures by her I saw I can say little". Vertue (add. MSS. 23070).

Until Mr. Holmes kindly drew my attention to the picture here reproduced [PLATE II, B] by the courtesy of the owner, Mr. Stenhouse, Sandgate Road, Folkestone, no example of Mrs. Anne Killigrew's work, save the engraving of herself after her own picture, was known to me [PLATE II, C]; recently, however, a signed portrait has been identified at Windsor by Mr. Lionel Cust. This present picture is signed "A. Killigrew", and beyond reasonable doubt is the *Venus attired by the Graces* recorded by Vertue in 1727. It is interesting for its evidence of the Italian influence fostered in Lely's school, and probably traceable to his own collection of Italian masters. Thus we get a curious hybrid of Venetian design and the facial type and postures of the Windsor Beauties. Lely's own adventures into mythology were much more successful, judging by the *Sleeping Nymphs* at Dulwich (which on the strength of a signature, and not improbably, is attributed to him) and the Chatsworth *Europa*. Lankrink, another of his disciples, produced much the same kind of picture as Mrs. Killigrew. C. H. COLLINS BAKER.



PORTRAIT OF JAMES II; BY ANNE KILLIGREW; OIL, CANVAS, SIGNED. (H.M. THE KING, WINDSOR CASTLE)



(B) "VENUS ATTIRED BY THE GRAVES", SIGNED, A. KILLIGREW. (V.R. STNEHOUSE, FOLKESTONE)



(C) FROM A MEZZOTINT

WHISTLER'S PORTRAIT OF HIS MOTHER.—It has always been a disputed question as to where Whistler got the idea of the pose for the portrait of his mother now in the Luxembourg Museum. Mr. Joseph Pennell states in his biography regarding it "that except in his own studio, he probably got it from Haarlem where Franz Hals' old ladies sit together with something of the same serenity and dignity", by which he must mean the portraits of the lady managers of the Hospital for Old Women. I think that it has never been suggested before that the pose in Whistler's portrait of his mother may have been inspired by Charles Keene's etched portrait of Mrs. Edwin Edwards! This etching was done in the early "sixties", and probably at Sunbury-on-Thames where Mr. Edwards had a house at that time. Edwards first met Keene in 1863. Whistler and Keene were well known to one another; both admired one another's art, and both were often the guests of Edwards at Sunbury. The *Mother* was painted in 1871. A comparison with the etching and the painting is interesting. Though the one is an interior, and in the other Mrs. Edwards is shown seated in a chair on a lawn, and a book lies in her lap, the design of the painting with its beautiful arrangement of tone and line is strangely similar to that of the portrait of Mrs. Edwards where the mass of shadow just beyond her knee, the distant low wall, and vertical lines of the trees correspond to the wainscot and the curtain in Whistler's portrait. Of course the figures are reversed, but their attitude and moods of reverie seem to be the same.

FRANK GIBSON.

A WRITING TABLE BY LE GAIGNEUR AT THE WALLACE COLLECTION.—Mr. E. Alfred Jones's note in the last number of *The Burlington Magazine* throws light on the date and origin of a table in the Wallace Collection (No. 31 in Room IX). This table, figured on PLATE, A and B, is of inlaid ebony, brass, pewter, copper and tortoiseshell in the Boulle manner, and it had been accepted as of the Louis XIV time. Recently, however, the inscription *Louis le Gaigneur fecit* was found scratched on the upper part of the metal panel above the knee-hole; it is repeated elsewhere. This name is not to be found in the lists of

furniture makers in France, and there were other reasons for doubt. The general type is that of the *bureau de dame* in the Musée de Cluny (Havard, p. 46)¹; still closer is one at Lyons published by Molinier; the design, again, of the marquetry recalls some of Bérain's motives. But these motives have a battered look, as if they had passed from one shop-hand to another. The carcase of the woodwork is pine instead of oak, a possible, if not conclusive, indication of English origin, and there is a bit of English technique in the strips of wood that glue the bottoms of the drawers to the sides. All this is explained by the "Buhl manufactory" off the Edgware Road in the early 19th century. Le Gaigneur was very likely a Frenchman of the Revolutionary period who transferred his workshop to London. One difficulty remains. Two writing tables by Le Gaigneur of the same general composition as ours, and with the same design in the marquetry, are described and illustrated by Sir Guy Laking in his catalogue of the furniture at Windsor Castle. These are probably the two bought in 1815, according to Mr. Jones's document. But the inscription on one of them is given as by *Le Gaigneur 1702. 19, Queen Street, London Road*. Here there are two discrepancies: but Sir Guy Laking has been good enough to obtain a fresh reading, viz., *Le Gaigneur | IXX Queen St | fecit*. The figures "1702" are separate and probably not a date. The two pieces at Windsor are counterparts; that in the Wallace collection is of the second part, i.e., metal predominates, so that its twin probably exists elsewhere. It is not known when it entered the collection; it may have been acquired by the third Marquess when he and the Prince Regent were associated as collectors; Le Gaigneur's place was near Hertford House. A table very like ours in structure, though not in details of inlay, is reproduced in 22009 of the photographs at South Kensington. Mr. Clifford Smith believes that the original was at Roehampton House. The dimensions of the Wallace example are: top, 4 ft. 11½ in. × 2 ft. 11½ in.; height, 2 ft. 7 in.

D. S. MACCOLL.

¹ Compare the example at Fontainebleau (Champeaux, II, 77) and one reproduced by M. Denis Roche from the collection of Prince Bélosselski-Bélozerski.

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ROGER FRY.—I forget whether it was Gauthier who said "*Le peintre en général est bête*". How true this may be it is not for me to decide. Certain it is that intelligence is not looked upon without deep-seated suspicion in the more retrenched camps of art. As the *ancien-jeune* sits by a nice log fire and sips his after-dinner glass of port he reflects that he has, on the whole, much to be

grateful for. He is trying to recall, as he twists to a point the Vandyke beard that adorns a really admirable profile, the exact terms in which his earlier work was favourably mentioned by a literary critic of the eighties and early nineties of last century. What was it exactly that the critic had said? Was it that the best of his paintings, and those of his friends, were nearly as

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good as a not very good Cuyp, and better than some Lawrences he had seen? He must look it up in the scrap-book later on. In any case it was something very flattering and profound. Had not the critic sat to Manet, and ought he not, therefore, to know all about art. Not that the *ancien-jeune* and his friends wished to paint like Manet, themselves. Nothing of the kind. But it was nice to have a kind of aura thrown from the Manet period, even at second-hand, over the more up-to-date and standardized production with which the *ancien-jeunes* felt that they were on the verge of squaring God and capturing Mammon. In this satisfactory state of things there was only one dissonance. If only the tiresome younger generation in the attic above, Neo-this and Post-that, Parallelopipedists and Fissiparists, and what not, would not keep moving those heavy ideas of theirs incessantly about, making what our enemy calls a *höllischen Spektakel*, and threatening the security of the ceiling above! Why could not the younger generation leave well alone?

For them, at least, there was the excuse that they were young, and that they were hungry, and that they were tired of getting their pictures returned from exhibitions marked with a flattering cipher in chalk, the equivalent of the modern "sorry". But what business had Mr. Fry, who was all indicated by his age and erudition to share our ease and dignity, to play the common detrimental and the firebrand? And so, to the standardized *ancien-jeune*, Mr. Fry will never be more or less than a red rag. And about red rags there is no discussion possible.

Now Mr. Fry has undoubted gifts as a painter. This was proved by the portrait of *Mr. McTaggart*, and again by the colossal head of a super-damsel in a pince-nez in the present exhibition, and such canvases as the *Nasturtiums* (31), *Hollyhocks and Chrysanthemums* (5). These are certainly beyond the results of the scandalized standardized, and make it impossible not to treat Mr. Fry's productions with respect. It remains, nevertheless, surprising that a painter who has the double advantage of power and erudition should continue to treat seriously *fumisteries à la Picasso* (framed posies of tram tickets, &c.). "Why, we quit that junk in Paris seven years ago", as I heard the wisest American I know say the other day.

It is interesting to trace in Mr. Fry's experiences the following sequence. He finds he can simplify spaces by leaving out. He leaves windows out of houses, so that the houses look like cubic blocks. He leaves folds out of draperies, etc. Then apparently his conscience smites him and he feels that there is emptiness somewhere, so he tries to counteract this emptiness by pasting on patches of paper that have a mechanical pattern of marbling and such like ready printed on them.

I will tell him a better way. Let him go to the National Gallery and look at the frieze on the wall on the right of Turner's *Dido Building Carthage*. Let him make drawings from nature and put enrichments of that kind into his landscapes. Or let him look at a Veronese and, throwing a cloak over a model's shoulders, study the lines and the light and shade of the resulting folds, and his figure compositions will no longer seem empty. There is only one road to excellence. I am not surprised that Mr. Fry's erudition should not have pointed it out to him. Erudition and practice are often strangely divorced. What I cannot understand is that his talent has not long ago compelled his concentration in the old, the only decisive direction.

MAURICE ASSELIN.—Among the French pictures that have been collected and shown in London in the last few years to illustrate phases in the scramble for recentness, the impresarios have naturally tended to select the oddest and most surprising examples. Such a choice was almost imposed by the task they set themselves. Now the best products in any kind are seldom just the oddest and most surprising. Mr. Asselin's exhibition is the more instructive for not being doctrinaire, and for showing us not only one of the most distinguished talents among the younger artists, but also one of the many sane and normal individualities who really are the important constituents of modern French painting.

Nothing throws a clearer light on modern work than an incessant comparison of it with the ancient, just as no one can have a scholarly appreciation of the classics who is without an acute sense of the life of his day and a perception of its racy intensity.

It has been my somewhat unpopular task to refer my contemporaries, and betters, incessantly back to their studies in the National Gallery. Nor is this because I think the comparisons there incurred to be invariably, and in all respects, to the advantage of the ancients. One of the things in which it seems to me that we have a right to speak of progress is the intensity of dramatic truth in the modern conversation-piece or *genre* picture. Mr. Asselin's girl in *La robe grise* (3) is certainly cutting her nails with more convincing action than Hogarth's figures are doing what they are supposed to be doing. "Close your primer, my son, and take a dish of tea with us. You will return to your studies with greater zest for the interlude" is clearly what Hogarth wishes his fine gentleman in the conversation-piece to be saying. But he says it in a stagey and unnatural manner. The same would apply to the gestures in a Longhi. Mr. Asselin's little girl is cutting her nails with the intensity and concentration of a monkey, and to that extent something essential has been torn out of life



(A) VIEW ON A LARGER SCALE OF DETAIL OF THE TOP OF THE TABLE



(B) PROFILE VIEW OF THE TABLE, INLAY IN EBONY, BRASS, PEWTER, COPPER AND TORTOISE SHELL, INSCRIBED "LOUIS LE GAIGNEUR FECIT": 78.74 × 151.13 × 90.17 CM.

and put before us. And it is doubtful whether the more elaborate realization of details of costume in the old pictures can be weighed in the scale against this heightened intensity of life. This then, this added dramatic profundity, is one of the things that the moderns have added unto us in the course of a century.

Now, let us institute a comparison between the modern and the ancient treatment of still-life, and of that most radiant and intense form of still-life which is the flower-piece. Van Huysum and the men of his day most certainly excelled the modern in the pencil studies, tinted with water colour, that they made of their subjects. This was partly due to the fact that they recognized the limitations of wash as a mere Coan veil in which to enwrap an incisive and tender drawing in line. When it came to the elaborated oil-paintings that they made from these water-colour drawings, there is a thing wanting that clearly informs the work of the best of the moderns. The modern is not content unless every part of a picture, actor and surroundings, be illuminated by the same light. He is not content unless a colour relation be set up which is woven, as it were, into every stitch of the entire design. Van Huysum's flowers in his oil-paintings, and others of the same category, are marvellous in their reasoned and gradated completeness. You can follow every step into the heart of a rose, but each spray, and each flower is pictorially isolated from the other, and is flashed out in startling vividness from a no-man's-land of plumbago. Will some modern give us the completeness of form of Van Huysum with the consistent illumination and complete nexus that should bind one object inevitably to another, and pour on all within the frame the stream of one single and pervading illumination? We do not know. In asking for this ideal we may be craving for the incompatible. In any case, in justice to the moderns, we must admit that such a canvas as *Les primevères* (10), gives us something that the ancients knew not of. As do the colour values of the flowers and of the reels of silk in *La couturière* (14).

Mr. Asselin is, for a painter, young. I would like to see him in his architectural subjects take a theme like *Mornington Crescent* (21) and intensify it by incorporating in the summary statement he has given us here, a drawing as delicate as a Turner, a Girtin, or a Pugin, as a Callow, or a Bone. His sojourn in London will not have been wasted if he should, at an age when impressions are vividly received, graft on to the living French school of painting the added grace and strength of some old English draughtsmen. Our moderns have taken, gratefully, so much from the French. It may be that England has something to offer them not unworthy of their acceptance.

WALTER SICKERT.

"DER BAMBERGER DOMSCHATZ".—A copy of the Leipzig "Kunstchronik" for October 22nd has reached me, containing some comments on an article of mine in *The Burlington Magazine* for August. Considering the circumstances of the day, they are written in a moderate and not ill-tempered spirit. The writer takes exception to my statement that the war has stopped the output in Germany of the bulk of the great publications that record in permanent photographic form various categories of art-treasures of the past. It appears that up to the present the stoppage is not complete. One part of the "Frankfurt Drawings" has been issued since the war began. We are now told that the publication of Bavarian church treasures is being continued, and that the second volume is in the press. The Society for "Kunstwissenschaft" is likewise sending to the press a volume which will have a local interest, and of the great artist-lexicon a volume has appeared since the war. Nothing, however, is said about the Raphael and Holbein drawings and the other very numerous publications which used to come over almost weekly from Germany, so that it is to be feared that my forecast was substantially correct. We need not, however, discuss details of this or that particular work. The war is going to cost the world somewhere around 10,000 millions of pounds sterling, and it matters little who pays it. The loss will fall on the civilized world as a whole. Such a shrinkage of capital must of course dry up the sources of supply for all kinds of intellectual efforts, and our study must be one of the first to suffer. The fact that my critic cannot cite a more imposing array of publications of recent date shows that such is already and very markedly the case in Germany.

MARTIN CONWAY.

THE DESTROYED TIEPOLO.—On the night of Sunday, October 24th, the air-craft of the Austro-German allies arrived over Venice and made repeated but unsuccessful attacks, with showers of bombs, on S. Mark's, the Ducal Palace, and the Biblioteca Marciana. The one legitimate military object which they also attempted to achieve, the destruction of the railway station, also failed; but, by an unhappy irony of fate, it was this operation which resulted in the total annihilation of a supreme work of art—with what consolatory effect on the Teutonic mind there is no means of fathoming. Almost adjoining the station, as visitors to Venice remember, stands the great church of S. Maria in Nazaret, commonly called *degli Scalzi*, built by Longhena in 1649, with a façade added in 1683-9 by Giuseppe Sardi. The building, one of the conspicuous examples of Venetian baroque architecture, and specially noted for its florid and fantastic interior decoration, suffered during the bombardment of 1848 and (another irony) actually bears on its front an

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inscription recording its subsequent restoration by Franz-Joseph himself. It was on this church that a bomb fell, smashing its way through and exploding with terrific force on the marble pavement below. Scarcely more, we are told, than the four walls are left standing. The sky shines through a network of broken rafters on a heap of dust and rubbish, all that remains of the roof and the vast ceiling, splendid, till yesterday, with Giambattista Tiepolo's fresco, *The Translation of the Holy House of Loreto* [PLATE].

It was in 1743 that the painter, at the top of his achievement, received the commission from the Barefoot Friars, having as his collaborator (for the ornamental work) the able decorator, Girolamo Mengozzi-Colonna. He had already begun, and seems to have carried on contemporaneously, the series of oil paintings for the ceiling of the Scuola del Carmine, for whose unveiling in June of that year the whole parish was *en fête*, and which are among the most representative, varied and delightful of all his works. It is to these, and especially to the central compartment of the Carmine ceiling, *The Madonna of the Scapular*, that one might be most and first inclined to refer those who still suspect Tiepolo's claims to rank as a great artist in the fullest sense and as the legitimate heir of Veronese. The *Scalzi* fresco was rather for those who need not to be convinced, who can admire the great painter on his own terms, appreciating alike the qualities of his genius and the conditions under which it was exercised. They will always remember the *Scalzi* ceiling as

inimitably typical of both. It was, in fact, the most Tiepolesque of Tiepolos, one of the master's most daring inventions, having in it, no doubt with a smiling and confident intention, something vertiginous, defiant and baffling as the miracle it celebrated. It is easy to understand that to certain minds, dwelling in a circle of ideas and an atmosphere absolutely antipodean to those of Italian pre-Revolution Catholicism, this kind of art, disguised under the profession of religion, has an effect bordering on profanity, like ballet-music on a church-organ (still to be heard sometimes in Italy), or, to take a famous and characteristic example, like Bernini's *Santa Teresa* in the church of S. Maria della Vittoria, in Rome. This is not the place nor is there space to discuss the issues involved, which are numerous and interesting, or to attempt to explain how it was that the devotees of the 17th and 18th centuries, so far from being shocked by the works of Bernini or Tiepolo, were fascinated and presumably edified by them. It is sufficient to point to the fact that they fulfilled the object for which they were designed, and were generally acclaimed. Tiepolo was never suspect on the score of orthodoxy, though Paul Veronese, as we know, was once hauled up and acquitted by the Inquisition for his too easy-going introduction among the elect of "dogs and Germans". Tiepolo seems to have been as orthodox a churchman and as unmitigated an artist as Veronese himself, perhaps with something of the same turn of mind, equally astute of aim and inconscient of purpose.

BOWYER NICHOLS.

AMERICAN PERIODICALS

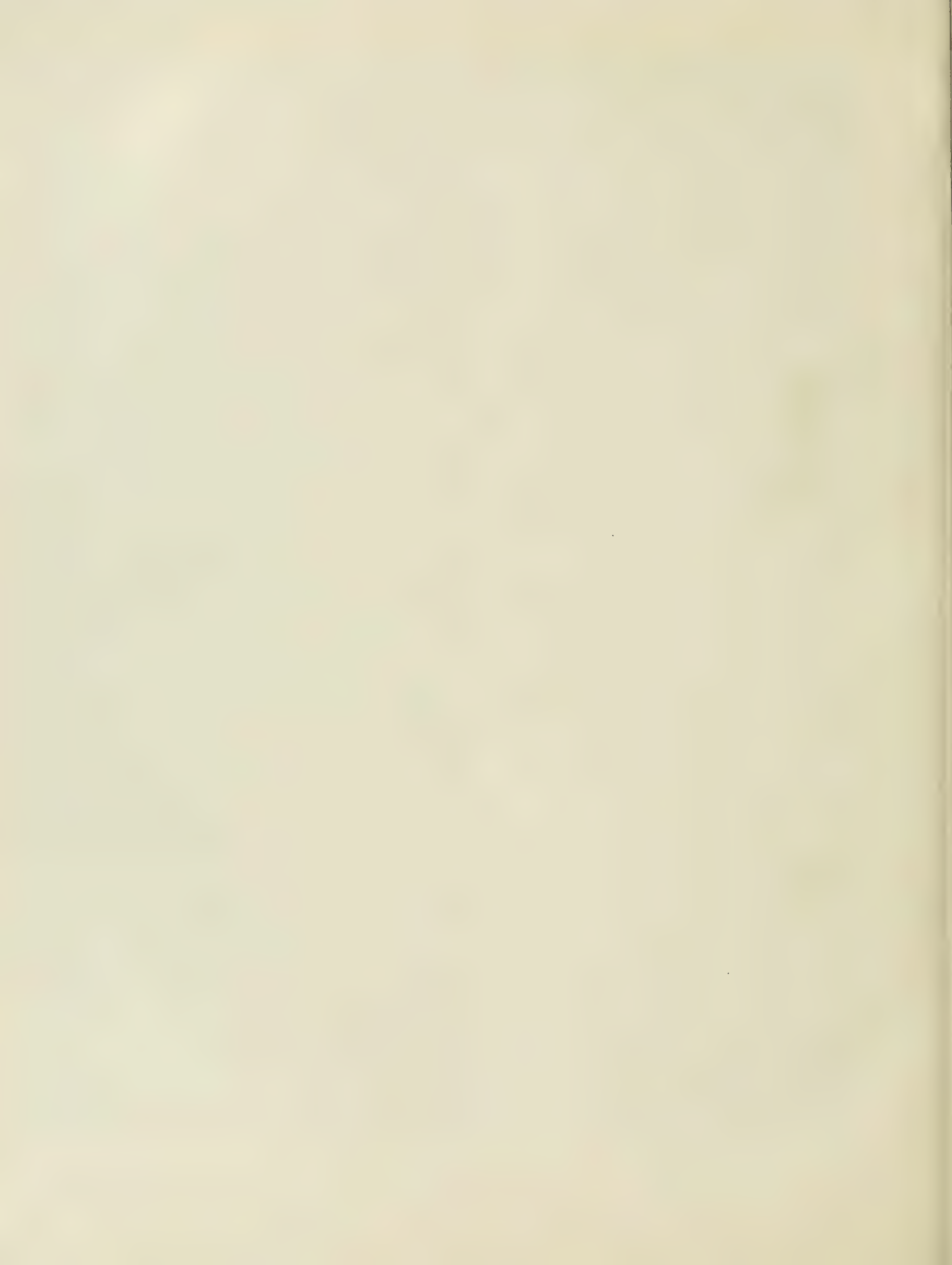
ART IN AMERICA, Vol. III.

No. 4.—Third instalment of MR. BERENSON'S "Venetian Paintings in the United States", which deals with Antonello da Messina, his pupils, followers, and imitators. Reproductions side by side are given of the *Bust Portrait* in Mr. Johnson's collection, Philadelphia—a typical and striking example—and the more superficially attractive but far less characteristic *Portrait of a Young Man* in the Altmann collection (Metropolitan Museum). The type, with its suave and smiling expression, has certainly a very Milanese look, and it is a happy suggestion that the youth may have sat to Antonello during his visit to Milan in 1476. Mr. Frick's interesting *Pietà*, well known to visitors to the Bruges Exhibition and the exhibition of French Primitives in 1904, is exhaustively discussed, and it is shown that it cannot be by Antonello, to whom it is ascribed in the new edition of Crowe and Cavalcaselle, but is almost certainly, as pointed out years ago by MM. Hulin and Vitry, by a Provençal painter who was not uninfluenced by Italy. Very closely allied to it is a *Nativity* at Vignon. The well-known Salting *Madonna*, long a subject of dispute, is definitely set down as painted in Sicily, probably by an artist of Palermo who was acquainted with the work of Antonello. The *Portrait of a Lady*, with the emblems of S. Rosalia of Palermo, in Mr. Walters's collection, Baltimore, is thought to be by the same hand and rather later in date. The remainder of the article deals with a number of inferior pictures ascribed to various followers of Antonello, and with works of Antonio Solario and Filippo Mazzola. —MR. E. JEWETT MATHER, JR., reproduces the Tyttenhanger Holbein, now in Mr. Frick's collection, the *Portrait of Thomas Cromwell*, painted between 1532 and 1534, "one of the most repellent of

Holbein's works, but also one of the most masterly". —MISS HUGER SMITH writes on Charles Fraser, one of the greatest of American miniaturists. He was the friend and contemporary of Malbone, whose influence had a salutary effect on Fraser's work. Miniatures by Fraser are known as early as 1792, when he was only 10 years old, and in the course of his long life (he died in 1860) he produced a great number of works. —DR. FRAZER reproduces the portrait once belonging to Sir Prior Golding and now to Duveen, New York, representing a man holding a wineglass in his left hand, which is covered by a long, yellowish glove, and looking out of the picture, laughing, a genre picture by Velazquez partaking of the taste and style of Frans Hals, and closely connected with the well-known picture of a *Geographer* in the Rouen Museum painted 1623–25. Dr. Mayer assumes that the Duveen portrait was painted about 1623, shortly after Velazquez arrived at Madrid. —DR. MARQUAND reproduces two sculptured panels, said to have been formerly in the palace at the corner of Via dei Benci and Corso de Tintori, in Florence (now the property of Mr. Herbert Horne). The sculptures are said to have been part of a mantelpiece by Benedetto da Rovezzano. —An article by DR. J. P. RICHTER deals with a panel by Botticelli in the Metropolitan Museum, one of a series representing *Miracles of S. Zenobius*. Dr. Richter appears to have spent much time in searching records for further information concerning the history of this series, but without appreciable result. The one point established is that the panels must have been painted for the Compagnia di San Zenobio, which, taken the circumstances, seems to the lay mind an obvious and logical conclusion not requiring profound research. —MR. FINBERG writes a short letter with reference to Mr. Roberts's note



"THE TRANSPORT OF THE HOLY HOUSE OF LORETTO"; BY GIAMBATTISTA TIEPOLO; FRESCO, 1743-4, CEILING OF THE CHURCH OF THE SCALZI, VENICE



on a so-called Turner of *Winchester Cross*, Mr. Johnson's oil painting at Philadelphia, which, according to Mr. Finberg, is certainly not by Turner.

No. 5.—A beautiful triptych at Detroit, an early work by Allegretto Nuzi, formerly in the Del Turco collection at Florence, is reproduced and discussed by MR. CHANDLER POST. Nuzi, who matriculated at Florence in the Guild of Apothecaries and Physicians in 1346, was the pupil there of Bernardo Daddi, and the relation between them is demonstrated by the Detroit triptych, which also, so Mr. Post thinks, contains traces of Siennese influence assimilated by Nuzi before he went to Florence. —The magnificent Gothic hunting tapestry woven at Arras about 1450, one of the collection presented to the Minneapolis Museum by Mrs. Charles Martin, is discussed by MR. BRECK. Its connexion in subject and character with the tapestries of Hardwicke Hall is so close that Mr. Breck thinks it may possibly have belonged to the same series. It was certainly woven from the same artist's cartoons and in the same workshop. Its colour is said to be superb. It is a pity that a reproduction of such painful crudity should accompany the article; black-and-white would have been preferable. —*The Annunciation*, by Andrea Vanni, purchased in April 1914 by the "Society of Friends of the Fogg Museum" (Harvard University), is reproduced by MR. EDGELL. The attribution is vouched for by most of the best critics, and is therefore presumably correct. Andrea's debt to Simone Martini's celebrated *Annunciation* in the Uffizi is obvious. It came from the Fabio Chigi collection in the Saracini palace at Siena, and in style approximates to his best authenticated work, the great polyptych of S. Stefano alla Lizza at Siena of c. 1400. The *Annunciation* is therefore a late work by Vanni. —Rembrandt Peale's *Portrait of J. L. David* in the Pennsylvania Academy of Fine Arts, Philadelphia, is reproduced by MR. HART. It was painted in Paris in 1808, when Peale also painted the portrait of Houdon which was reproduced in a recent number of "Art in America". —MR. HERVEY WETZEL begins an article on Persian and Indian paintings in the Boston Museum, where two great collections have found a home—i.e., M. Goloubew's collection purchased for the museum, and Dr. Ross's, presented by the owner. Mr. Wetzels has selected nine of the rarest specimens for special discussion. Examples from the Fatimid, Abbasid, Mongolian and Timurid schools, A.D. 1180–1480, are dealt with. —Note also a first article by MR. MEYER-RIEFSTAHL on early textiles in the Cooper Union collection, presented by the late Mr. Pierpont Morgan. They include early Christian textiles found in Egypt, and magnificent examples of Sassanian, Arabic and Byzantine fabrics (7th–12th century), which were bought by Mr. Morgan from a celebrated collection at Barcelona after the owner's death in 1901.

No. 6.—MR. JEWETT MATHER, JR., contributes an interesting article on early Flemish tomb-pictures. Starting from the picture over the vault of Rubens in the church of S. Jacques, Antwerp, the *Madonna with the painter's family*, Mr. Jewett puts forward the very probable theory that many early Flemish paintings "had a mortuary destination", and he instances, among others, the triptych by Rogier de la Pasture, recently acquired for the Louvre; a theory seemingly confirmed by the inscription. Mr. Jewett believes that nearly all the paintings representing a donor in bust or half-length with a patron saint were originally tomb-pictures and usually diptychs, as for example the celebrated Fouquet of *Etienne Chevalier with S. Stephen*; to this class would belong also the panel at Glasgow and another of *A Prelate with his Patron Saint*, ascribed to Jacques Daret, now in Mr. Johnson's collection, Philadelphia. Among pictures of this class in American collections, the mortuary origin of which is attested by inscription, is the diptych of *Joos Vander Burg with his patron, S. Jodoc*, in the Fogg Museum, Cambridge, Massachusetts, a poorer version of which is in the Brussels Museum. The Fogg example, of very superior quality, may be an authentic work of R. de la Pasture. Discussing the picture in Mr. Johnson's collection, Mr. Mather mentions Mr. Weale's suggestion that the donor might be Canon Jerome Bursleiden, the founder of the Collegium Bursleidanum in the University of Louvain, and the view, privately communicated by a German critic to Mr. Johnson, that the painter of this fine panel may be Simon Marmion, a suggestion not likely, I think, to find many supporters. Mr. Mather's view that it may be a magnificent early effort by Jacques Daret is far more acceptable. The third

example of the tomb-picture is in the Lehman collection representing *S. Anne with the Virgin and Child* and a female donor, to whom the inscription refers. The painter is a humble follower of Memling, known as the Master of the S. Ursula Legend. —In his notes on Spanish pictures in American collections DR. MAYER repeats some of his remarks in "Boletín de la Soc. Española de Excursiones" for April. He reproduces Mr. Huntington's *S. Paul*, by Ribera, a fully signed work, one of the finest examples by this master in America. The Murillos are not numerous, but are, according to Dr. Mayer, of extraordinary importance, and include his most beautiful genre painting, belonging to Mrs. Emmery at Cincinnati, and a *Portrait of a Man* in the Van Horne collection, Montreal. The *Portrait of Don Balhasar Carlos* in the museum at Boston is considered a fine example of Velazquez, painted in 1631, and the *Portrait of a Knight of Santiago*, in the Douglas collection, New York, is either a copy of a lost original by Velazquez or an original by Mazo. —DR. SIRÉN deals with the earliest pictures, 13th-century primitives, in the Jarves collection at Yale University, Guido da Siena, Bonaventura Berlinghieri of Lucca, Deodato Orlandi, etc.; these at least are Dr. Sirén's attributions. The illustrations are so poor that it is impossible to judge of the pictures from them. —A further instalment of Persian and Indian paintings in the museum at Boston. Three Persian painters, Bihzad, Agha Mirak and Sultan Muhammad, who worked between 1480 and 1530, are dealt with, and three Indian paintings, i.e., two portraits of the 17th century of striking individuality, and the representation of the Emperor Jahangir and his court, containing numerous portraits. —MR. MEYER-RIEFSTAHL continues his article on early textiles in the Cooper Union coll., in this part dealing with Egyptian tapestries.

NEW YORK, METROPOLITAN MUSEUM OF ART BULLETIN, Vol. x.

No. 8.—Except for a disquisition on the correct labelling of helmets in a museum and a short note on a 17th-century doorway from a house in London (25, Crutched Friars), demolished in 1913, which, owing to its similarity to a Wren doorway in the Victoria and Albert Museum, is assigned in New York to the "School of Wren"—the whole of this number is devoted to oriental art, i.e., Indian and Thibetan metal-work, among which the head of Avalokita, patron saint of Thibet, is of special interest; it is of copper repoussé overlaid with gold and with an elaborate tiara studded with gems. A head of the same saint in the Victoria and Albert Museum is said to have come from the great temple of Shigatsé. Indian textiles, a Chinese hanging and other objects are also dealt with, and a remarkable landscape by Kuo Chung-shu is described as the earliest copy known of Wang Wei's painting of his home. Wang Ch'uan, the subject of Wang Wei's famous poem, for Wang Wei was both artist and poet. Wang Ch'uan is a place "as closely linked in Chinese literature with the name of Wang Wei as Stratford-on-Avon is with Shakespeare".

BOSTON, MUSEUM OF FINE ARTS BULLETIN, Vol. XIII.

No. 78.—J. E. L. begins a study of the collection of Chinese sculpture in the museum with three examples of tomb-sculptures of the 2nd century A.D., which are reproduced and the subjects discussed; decorative sculptures of this class found in tombs in the province of Shantung have been exhaustively studied by Prof. Chavannes in his "La Sculpture sur pierre en Chine". The great Buddhist memorial stele, lent by Mr. Herbert Wetzels, represents a very different form of art to the Shantung sculptures. It was erected under the western Wei dynasty in 554 and is considered the most important piece of Buddhist sculpture that has yet come out of China. Earlier in date is the fine, seated figure of Kuan Yin, deity of compassion, archaic in technique, but, as the writer truly says, "in purity of inspiration and sincerity of expression the artist has achieved a result more stirring in its appeal than many another produced in later times by more skilful hands". Another example of the same deity, of the late 6th or early 7th century, is considered by J. E. L. to be one of the most splendid and perfect existing specimens of Chinese Buddhist sculpture. —The acquisition by the Museum of a battle-scene by Paolo Uccello is chronicled. It was formerly in the Butler collection, and is said to be closely connected with the panels in the Louvre, the National Gallery, and the Uffizi.

No. 79.—This number deals with accessions to the Print Department, which appear to have been very notable. At the Brayton

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Ives Sale was acquired a remarkable example by the anonymous German engraver who signs "Lcz". It represents *The Entry into Jerusalem*, and is in an unusually fine state of preservation; at the same sale the Museum also obtained the complete series of engravings of *The Passion*, by Martin Schongauer, and a full set of fifty so-called "Tarocchi", always a great rarity. The series was twice engraved in the late 15th century with certain differences, and the set acquired for the Museum is that known as the E series, which is considered the earlier and better of the two. Among other important additions are two good impressions, *Mars* and *Luna*, from the rare Florentine series of the *Planets*, by an anonymous master of c. 1460; several examples by Giulio Campagnola; a *Pietà*, by the anonymous N. Italian master, "P.P. with the loop"; *Apollo* and *Diana*, by Jacopo de' Barbari, etc.

MINNEAPOLIS, INSTITUTE OF ARTS BULLETIN, Vol. IV.

No. 6.—Detailed account of two tapestries of the Martin collection; the *Hunting piece* already referred to in "Art in America" and a panel illustrating the opening verses of the "Divina Commedia", the meeting of Dante and Virgil. It was woven in Florence for the Salviati family and bears the mark of the well-known Flemish weaver Jean Roost, the cartoon having possibly been supplied by Francesco Rossi called Salviati.

No. 8.—The *Concert* by Michael Van Musseler, acquired at the sale of the Blakeslee Galleries collection, is reproduced. It is one of the painter's earliest known works, dated 1671; he was born at Rotterdam in 1645.

No. 9.—The collection of Cypriote pottery and glass acquired by the Museum is discussed by Miss G. RICHTER, and some examples are reproduced. The vases, 58 in number, cover a period of over 2,000 years, the earliest, made of coarse red clay with a polished surface, date from 3000-2000 B.C. Of the so-called "Basing ware" (1500-1200 B.C.), two interesting examples are reproduced, a long-necked ewer and a cup. All the potteries of the Bronze Age in Cyprus were hand-made; the wheel-made

pottery which appears towards the end of the Bronze Age was the product of Minoan or Mycenaean colonists. The pottery of the Iron Age in Cyprus, which held its own for several centuries, was the bucchero ware (so called from its similarity to the well-known Etruscan pottery), and the red and white painted ware. —Wilkie's *Columbus at the Convent of La Rabida*, acquired from the Holford collection, is reproduced and discussed at some length.

FINE ARTS JOURNAL. XII.

No. 6.—DR. LAUFER, Associate Curator of Asiatic Ethnology in the Field Museum, Chicago, has a very interesting note on the imperial Chinese jade book of the Emperor Kang-Hsi (1662-1722), a relic of the Manchu dynasty which was overthrown in 1911. The book is composed of ten rectangular slabs of uniform dimensions carved from Khotan nephrite of exquisite quality, and weighs thirty pounds. It is the most solid book in the world and one of the finest ever executed. Two pages are engraved with rampant five-clawed dragons; the text is in Chinese, with a translation in Manchu, different coloured jades being used for the two languages. The book records the canonization of the Empress Wen by her grandson the Emperor Kang-Hsi. She died in Jan., 1688, and was canonized on Nov. 8th of that year, and the book containing the whole history of this event engraved in jade was produced between these two dates, a truly marvellous achievement, considering that engraving jade can only be accomplished by means of diamond points, emery, or ruby. A second object in jade, presented to the Museum, is the seal of the Empress Jin (1796-97), conferred upon her by the emperor on the day when she was officially recognized as Empress of China. Only the sovereign and his legitimate consort were entitled to jade seals. —Some works of art at the Panama-Pacific Exhibition are discussed by Mr. ROSSITER HOWARD, *i.e.*, the pictures selected from the Hockley Gallery, Muskegon, Michigan, to be lent to S. Francisco; portraits by Goya, Gainsborough, Hogarth, Beechey and Whistler.

J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- CASSELL AND CO., LTD., La Belle Sauvage, Ludgate Hill, E.C.
Great Pictures by Great Painters, selected from the public galleries of Great Britain and the Continent; 49 col. pl., with descriptive notes by Arthur Fish; 12s.
CHAPMAN AND HALL, LTD., 11 Henrietta St., W.C.
More about how to draw in pen and ink; Harry Furniss; 124 pp., 39 illust., 3s. 6d.
CHATTO AND WINDUS, 111 S. Martin's Lane, W.C.
The Ballet of the Nations; a present-day morality; Vernon Lee; 21 pp., with a pictorial commentary by Maxwell Armfield; 3s. 6d.
CONSTABLE AND CO., 10 Orange St., W.C.
Apotheosis and After Life; three lectures on certain phases of art and religion in the Roman Empire; Mrs. Arthur Strong; 293 pp., 32 pl., 8s. 6d.
DUCKWORTH AND CO., 3 Henrietta St., W.C.
The First Temptation of S. Anthony; Gustave Flaubert; trans. from 1849-1856 MSS. René Francis, etc.; 12 drawings, Katherine Low; front. portrait of Flaubert; 15s.
HARVARD UNIVERSITY PRESS, Cambridge, U.S.A.
Fogg Art Museum; a loan exhibition of Early Italian Engravings (Intaglio); Paul J. Sachs and Laura H. Dudley; 537 pp., illust., N.P.
WM. HEINEMANN, 21 Bedford St., W.C.
A Christmas Carol; Charles Dickens; illust. Arthur Rackham, 6s.
HODDER AND STOUGHTON, Warwick Sq., E.C.
Edmund Dulac's Picture Book for the French Red Cross ("The Daily Telegraph" Fund); 135 pp., 19 half-tone pl., 3s.
Rabbi Ben Ezra and other poems; Robert Browning; 12 col. pl., drawings by Bernard Partridge; 5s. 6d.
The Dreamer of Dreams; the Queen of Roumania; 181 pp., 6 col. pl., Edmund Dulac, 6s.
KEGAN PAUL AND CO., 68-74 Carter Lane, E.C.
(1) A Short History of English Printing, 1476-1900; Henry R. Plomer; (2) The Binding of Books, an essay in the History


- of Gold-tooled Bindings; Herbert P. Horne ("Books about Books", ed. A. W. Pollard, popular reissue); 2s. 6d. each.
MANCHESTER, THE UNIVERSITY PRESS.
Woodcuts of the Fifteenth Century in the John Rylands Library, Manchester, reprod. in facsimile, with an introd. and notes by Campbell Dodgson; 17 pp., 8 facsimiles ("The John Rylands Facsimiles", No. 4), 7s. 6d.
An admirably produced series; with excellent facsimiles.
SEELEY, SERVICE AND CO., 38 Great Russell St., W.C.
Oxford; Andrew Lang; 223 pp., 16 col. pl. by George F. Carline, 12s. 6d.
L. J. VEEN, Amsterdam.
Jan Toorop; Miek Janssen; 40 pp., 36 illust., N.P.
WAVERLY BOOK CO., 7, etc., Old Bailey, E.C., and ROUTLEDGE.
English Domestic Clocks; Herbert Cescinsky and Malcolm R. Webster; illust. from photographs and drawings by the authors; 2nd ed., £1 11s. 6d.

- PERIODICALS.—Apollon, 1915, 6-7—Art in America, III, 6—Athenæum (weekly)—La Bibliofilia, XVII, 3—Bulletin of the Alliance Française, 25—Fine Art Trade Journal, 126—Illustrated London News (weekly)—Kokka, 305—Minneapolis Institute of Arts, Bulletin, IV, 9, 10—New York, Metropolitan Museum of Art, Bulletin, x, 10, 11—Onze Kunst, XIV, 8—Ord och Bild, 9, 10, 11—Oude Kunst (Haarlem), I, 1—Print Collectors' Quarterly, v, 3—Quarterly Review, 445—Staryé Godý, Sept.—Stolitza i Usadva, 1915, 30-44.
PAMPHLETS, REPORTS, ETC.—Bradford Corporation Art Gallery, Catalogues: (1) An Exhibition of Lithographs by members of the Senefelder Club; (2) A Loan Collection of Drawings, principally by artists of the British school, 1915—Continuation School Buildings in Germany and Austria; Martin S. Briggs, A.R.I.B.A., Godwin Bursar (Godwin Bursary Report, 1914) (from "Journal of the R.I.B.A.", 3rd ser., Vol. XXII, 18-20), 2s. 6d.—Men of Europe, 1915; P. J. Jouve; trans. R. F.; 15 pp. (Omega Workshops), 2s.



(A) THE ARCHANGEL GABRIEL. DETAIL OF "THE ANNUNCIATION"; BY SANDRO BOTTICELLI. FRESCO, SAN MARTINO, FLORENCE.

"THE ANNUNCIATION" OF SAN MARTINO; BY BOTTICELLI BY GIOVANNI POGGI

T the corner of the Via della Scala, and the Via degli Oricellari (the former Via Polverosa), at Florence, stands an extensive building, on the exterior of which a fine doorway, whose architrave is decorated with shields, and a half-ruined tabernacle, among other remains, still recall to the passer-by the antiquity of its origin. Where now is inconveniently housed an institution for juvenile offenders, known as the "Pia Casa di Patronato pei minorenni corrigendi", in 1313, through the munificence of a certain Cione di Lapo Pollini, the hospital of Santa Maria della Scala, at Siena, was enabled to establish a dependency for the shelter of pilgrims, the care of the sick and the maintenance of foundlings. This charitable institution survived its founder, who died during the plague of 1348, for nearly two centuries; until the time, in fact, when the "Commissario apostolico" of Clement VII, Giovanni de Stasis, granted a part of the building, for a house, to the nuns of San Martino dalle Panche, whose convent, near the Mugnone, had been destroyed during the siege. This grant to the nuns is dated 21st March, 1532, st. com.; and not long after, in 1536, the hospital of San Martino was suppressed and united to that of the Innocenti, where are preserved the few books which formed its archives.¹ The building, which was henceforth known as the Monastero di San Martino, still contains as a memorial of the nuns, who occupied it until 1808, an altar-piece on panel, in the church, representing *The Virgin and Child enthroned between S. Sebastian and S. Martin*—by Messrs. Crowe and Cavalcaselle ascribed to Ridolfo and Michele di Ridolfo del Ghirlandaio,² and by Mr. Berenson to Granacci;³ and a fine ceiling of painted woodwork, of the first half of the 16th century, in a room which now serves as a store. On the ceiling are the shields of the founder of the hospital—azure, a fesse or, between three wheels of the same—and of the Accolti of Arezzo—argent, three bars gules, within a bordure azure. The latter coat shows that the work was executed during the years in which Messer Bernardo Accolti, the prelate and poet of the court of Leo X, better known under the name of "Unico Aretino", who died on 1st March, 1535, was prior of the monastery. The same shield of the Accolti occurs on a fine altar-piece of glazed terracotta, representing a "Pietà", which also came from San Martino, and which is now exposed in the "Sala delle Robbie" of the R. Museo Nazionale, at Florence, No. 64. The official catalogue indicates it as a work "della

fabbrica dei della Robbia verso il 1530"; whereas the document which is printed below confirms the opinion which a critical examination of its stylistic character had already suggested, and shows that it was executed in 1515, by Giovanni della Robbia, for a Tabernacle in the garden of the hospital.⁴

Unfortunately, in the course of the works which the nuns carried out in order to render their house more commodious, the construction in 1623 of a vault above the loggia before the church, for the purpose of supporting a choir, irreparably damaged the most precious work of art which they had inherited from the hospital.⁵ On the south wall of the loggia is a fresco by a Florentine master of the latter part of the 15th century, representing *The Annunciation*. Within a chamber paved with rare marbles, and divided, in its length, by a sculptured pilaster, the Virgin kneels in prayer, upon an oriental carpet, as she bows her head at the appearance of the youthful figure of the archangel Gabriel, who, with wings outspread and with locks and raiment still fluttering in his flight, crosses his arms upon his breast, as he utters the words of the divine salutation. The pendentives of the vault now break the continuity of the fresco, which originally filled the whole breadth of the wall, and divide the painting into two portions, which take roughly the form of lunettes.⁶ An iron tie-rod

⁴Giuseppe Richa, in his *Notizie delle Chiese Fiorentine*, Vol. III, Firenze, 1775, p. 339, thus alludes to this work: "There is in the same garden another chapel, called the chapel of the Pietà, on account of a deposition of Christ from the Cross, with the Virgin and Saints, executed in terra-cotta, by Luca della Robbia (!): and at the foot of the altar is to be seen the effigy in marble of the venerable Abbess of the house, Suor Colomba, who in the year 1555 died in the odour of sanctity". The marble slab, with the figure of the abbess, which was also formerly in the R. Museo Nazionale, and which not long ago was removed to that of San Marco, is a perfunctory work of Francesco di Giuliano da San Gallo, as appears from a notice published by me, in the *Rivista d'Arte*, for the year 1910, p. 47.

Archivio dello Spedale degli Innocenti: Scala di Firenze, serie III, num. 36. Libro di Debitori e Creditori, Segnato M, dal 1509 al 1526. c. 82.

+MDXIII.

Giovanni d' Andrea della Robbia, maestro di lavorare di terra e di rilievo, de' avere fior. dodici larghi d'oro in oro, sono per la monta d'una Pietà e altre figure e un festone intorno di terra chotta bene ismaltate cholorite ellavorate nel modo efforma fumo d'achordo chon detto Giovanni e nel modo efforma del disegno ci dette, e chosi ci promesse d'achordo dar fiate dette figure per detto preg[i]o per insino per tutto il mese d'aghosto 1514: le quale figure s'anno a mettere nell' orto di questo ispedale in uno tabernacholo nuovamente fatto, levato dal giornale segnato M c. 112, lire 84. [This entry is opposite entries of debit, dating from September to December 1515.]

⁵See Richa, *loc. cit.*, p. 338. The architect Corinto Corinti has published in *Ricordi di Architettura*, serie I, vol. IV fasc. II, tav. 6, a proposed reconstruction of the ancient "loggia" of the church, in Via degli Oricellari.

⁶That the fresco in its original condition filled the whole breadth of the wall is shown by the fact that fragments of the painting were found at the back of the central pendentive of this 17th-century vault. At least three works of Botticelli's school appear to have been derived from this composition, in its original form: namely, the *predella* panel formerly in the Barberini Gallery

¹The archives of the nuns, on the contrary, are preserved in the Archivio di Stato, at Florence, among the archives of the *Conventi soppressi*, num. CXXX.

²*A New History of Painting in Italy*, London, 1866, Vol. III, p. 532.

³*The Florentine Painters of the Renaissance*, ed. 1909, p. 144.

"The Annunciation" of San Martino; by Botticelli

passes a little below the head of the Virgin; and in the half-light of the loggia, this painting, uncared-for and covered with dust, is to be seen with difficulty. Both in the old guides to Florence and in other works on the history of Florentine painting, notices of this fresco are not wanting to arrest the attention of the student. Fantozzi is the earliest writer to state, that in the vestibule of the church "are to be seen two lunettes, representing *The Annunciation of Mary*".⁷ Next Crowe and Cavalcaselle, in the chapter on Filippino Lippi, in their "New History of Painting in Italy", thus describe it:—

"Florence. S. Martino delle Monache. Lunette annunciation [*sic*] in the passage from the convent to the church, totally repainted, but still with traces of the hand of Filippino".⁸

But the first to consider this fresco with attention, and restore it to its true author, was Mr. Herbert P. Horne, in his classic work on "Sandro Botticelli". After speaking of *The Annunciation* which came from the old Cestello, and which is now at the Uffizi, a work executed in the "bottega" of Botticelli, between 1489 and 1490, he proceeds to discuss this fresco, and concludes by recognizing in it, in spite of the clumsy restorations which disfigure it, "the remains of a genuine and truly admirable work by Botticelli"; adding that the condition of the painting renders it difficult "to determine with any great certainty, the date at which it was executed".⁹ I am able, however, to state, having repeatedly examined the fresco, with the assistance of experts, that it is not in so bad a condition as would appear at first sight; and that with no great labour, and with evident success, it would be possible to remove the retouches, which are especially numerous on the face and draperies of the Virgin. As to the attribution of the painting to Botticelli, the following document, which I found in the same series of archives from which I copied the entries relating to the *Pietà* by Giovanni della Robbia, confirms Mr. Horne's attribution and fixes, moreover, the date of its execution.

The document in question consists of three

at Rome, and now in the Huldshinsky collection at Berlin; another with *predella* panel in the Municipal Gallery at Glasgow, No. 48; and a larger panel in the Gallery at Cassel, No. 443. In all these three *Annunciations*, the unusual arrangement of the figures of the Virgin and the archangel, at either end of the composition, and the general scheme of the architectural background, are clearly derived from the fresco in the loggia of San Martino. [Note by Translator.]

⁷ *Nuova Guida di Firenze*, Firenze, 1842, p. 536.

⁸ Crowe and Cavalcaselle, *loc. cit.*, Vol. II, p. 450.

⁹ H. P. Horne, *Sandro Botticelli*, London, 1908, pp. 166-168. Dr. Nello Tarchiani, who published the fresco in the Florentine journal, *Il Marzocco*, for 5th October, 1913, with photographs taken for me by Signor Perazzo, the photographer of the Florentine Galleries, held, on the other hand, that Botticelli had executed it, "negli ultimi anni della sua vita, quando commosso dalle parole del Savonarola, abbandonò i lieti sogni pagani per rievocare soltanto scene religiose con pietà e con ardore cristiano".

entries of debit and credit, from which it appears that on 9th April, 1481, the banker, Donato di Ser Francesco, paid on behalf of the Hospital of Santa Maria della Scala, in Florence, the sum of fiorini 6 larghi, to a certain Lodovico, who received the same for Sandro di Mariano, painter, whose "garzone", or assistant, he was: and that on 9th May, 1481, the same bankers paid directly to the painter, on behalf of the hospital, a further sum of fiorini 4 larghi. The opposite side of the accounts shows that on 5th May, 1481, the sum of fiorini 10 larghi was due to Sandro di Mariano, "for a painting of an Annunciation, which is in the loggia, before the door of our church and the door of our house, in accordance with the agreement made with him, in the presence of Marco del Buono, painter, and Francesco di Michele, woodworker". The text of the document is as follows:—

Archivio dello Spedale degli Innocenti: Scala di Firenze, serie III, num. 35. Libro di Debitori e Creditori, segnato K, dal 1469 al 1509.

c. 161. MCCCCLXXX[I].

Sandro di Mariano, dipintore, de' dare a di viiiij d' Aprile 1481, fiorini sei larghi di soldini a lire 5 soldi 12 denari 6; per noi da Donato di Ser Francesco, porto Lodovico suo garzone, posto Donato debbi avere in chuesto c. 162.

fior. 6.

E de dare a di viiiij di maggio 1481 fior. iiii larghi per noi da Donato di ser Francesco e compagni banchieri, posto Donato debbi avere in chuesto a suo conto c. 163 a uscita segn. P c. . . .

fior. 4.

di contro,] MCCCCLXXX[I].

Sandro di Mariano contro de avere a di V di Magg[i]o 1481 fiorini X larghi e' chua' denari sono per una dipintura d'una Nunziata la chuale è ne la logg[i]a inanzi de la nostra porta de la chiesa e de la porta di chasa, d'acordo cho lui, presente Marcho del Buono,¹⁰ dipintore, e Francesco di Michele, legnaiuolo.

fior. 10.

It being thus shown that *The Annunciation* of San Martino was executed during the months of April and May, 1481, the fresco, in a stylistic point of view, takes its place, without difficulty, between the *S. Augustine* of Ognissanti and the frescoes of the Sistine Chapel. The *S. Augustine*, painted in all probability for Ser Nastagio Vespucci, was doubtlessly executed at the same time as the *S. Jerome* of Ghirlandaio, which bears the date MCCCCLXXX. As to the frescoes of the Sistine Chapel, we know only that on 27th October, 1481, the architect, Giovanni dei Dolci, gave the commission to Cosimo Rosselli, Ghirlandaio, Perugino and Botticelli, "depictoribus Rome comorantibus", to execute ten

¹⁰ Marco del Buono, called "Il Marchino", was born in 1402, and died in 1486. "Il Marchino" is mentioned by Vasari among the disciples of Andrea del Castagno; although he was old enough to have been Andrea's master. See Vasari, ed. Sansoni, Vol. II, p. 682. He and his partner, Apollonio di Giovanni, appear to have been among the most prolific of the cassone-painters in Florence, during the 15th century. They had their "bottega" in Borgo Sant' Apostoli. In 1481, Marco was living in a house in the Via della Scala, which he had bought in 1432. Hence, apparently, his presence as a witness to this agreement.

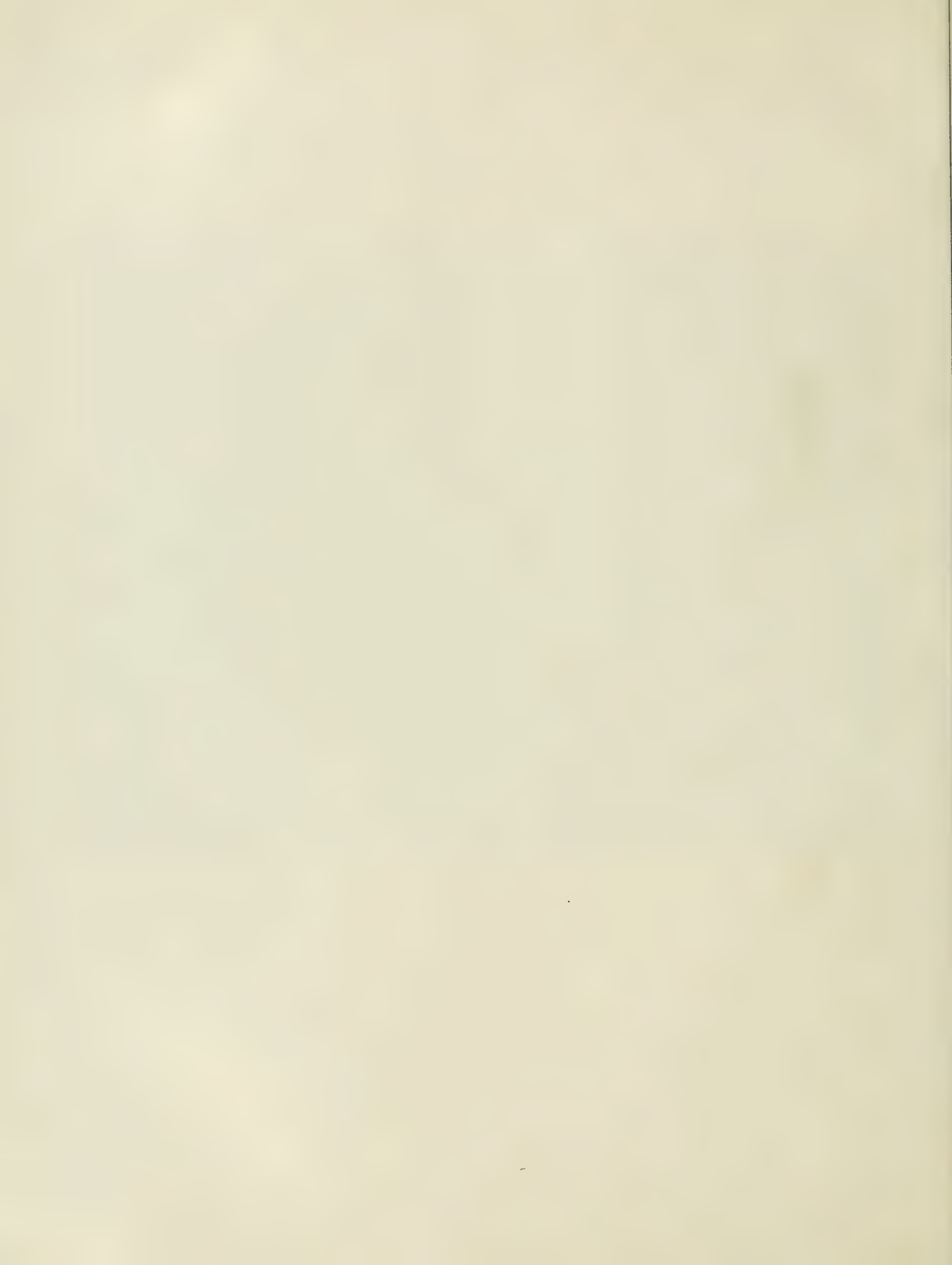
The mention of Lodovico adds yet another name to the list of Botticelli's assistants, and goes to confirm Vasari's statement, that in his "bottega", Sandro "continuamente tenne a imparare infiniti Giovani". The identity of this new "garzone" remains to be discovered. [Note by Translator.]



"THE ANNUNCIATION" OF SAN MARTINO, BY BOTTICELLI
PLATE II



"THE ANNUNCIATION" OF SAN MARTINO ; BY BOTTICELLI
PLATE III





ACHILLES AND POLYXENE ; ON A HYDRIA , IN PETROGRAD
PLATE I

“The Annunciation” of San Martino; by Botticelli

stories of the Old and New Testaments, “cum cortinis inferius” (that is, the feigned arras hangings below the stories) “ad depingendum bene diligenter et fideliter, . . . prout inceptum est”.¹¹ How long the painters had been in Rome, and how much of the work they had carried out, previously to the date of this contract, has always been a

¹¹ E. Steinmann, *Die Sixtinische Kapelle*, München, 1901, Vol. I, p. 633.

matter of discussion between writers upon art.¹² The document, here printed for the first time, proves beyond discussion, that Botticelli was still at Florence during the first days of May, 1481; and that at the date of the contract for the frescoes of the Sistine Chapel, he could, at the most, have been in Rome for little more than five months.

¹² See J. Mesnil, *Botticelli à Rome*, in the *Rivista d'Arte*, for 1905, p. 112, &c.

ACHILLES AND POLYXENE: ON A HYDRIA IN PETROGRAD BY J. D. BEAZLEY*

PLATE I, A, and II, D, E, F, are the picture on a red-figured Attic hydria of about 480 B.C., found at Vulci, and now in the Hermitage at Petrograd: 1588 in Stephani's catalogue, 628 in the new numbering. The picture, the pattern below it, and the upper surface of the mouth are reserved, the rest of the vase black. Parts of the youth's nose, forearm, and right leg are repainted: the repaints are omitted in the drawings.

The story ran that Troilos, son of Priam, and his sister Polyxene went to the fountain together, the one to water his horses, the other to fill her pot. But when they reached the fountain, Achilles was waiting for them. They might have known there was danger, for a raven was sitting on the fountain; but they paid no heed. Polyxene let fall her pot and escaped, Troilos mounted and fled, but Achilles pursued and killed him. All this is to be gathered from pictures on vases, for the epic narrative which lies behind them has perished, leaving hardly a trace in the written documents.

Somewhere about 600 B.C., the Corinthian vase-painter Timonidas drew Troilos and Polyxene at the fountain, the ominous bird, and Achilles lying in wait. In the 6th century, Attic black-figured vases show the same scene, composed in the same manner. The Petrograd picture is the only example in Attic red-figured work.

In the Petrograd hydria, the picture is abbreviated by the omission of Troilos. The two figures and the fountain make a simple, compact design, typical of the period, typical of the painter, and what was an episode in the life of Troilos has become an episode in the life of Polyxene, her first meeting with the hero at whose tomb she was afterwards to be murdered, perhaps because he

thought her fair that day at the fountain, and remembered and demanded her when he was dead.

The painter of the vase is that excellent artist whose works I collected in the “Journal of Hellenic Studies”, 31 (1911), pp. 276-295, and whom I called the painter of the Berlin amphora after his masterpiece, the amphora with *Hermes and Sileus*, Berlin, 2160.¹ His favourite shapes of vase are the Panathenaic amphora and the small amphora called “Nolan”, and its larger variant, the neck-amphora with twisted handles; but, save the cup, there is hardly a shape he did not use. One of his earliest pieces is a hydria of the same form and type as ours, the vase with *Achilles and Penthesilea*, New York, 10.210.19.² Another such hydria, by the same hand, is in the museum at Boulogne (449); the subject is *Dionysos and a Menad*, the date that of the Petrograd hydria.

Two kinds of hydria are employed by the red-figure painters of the archaic period; the Berlin painter has both. The three hydriai already mentioned are of the new type, the same as Polyxene's pot on the Petrograd vase, whereas the beautiful hydria with the *Coming of Apollo* in the Vatican³ is of the old shape regular in black-figure painting.

The hydria (Madrid, 162) from which **PLATE I, B**, is taken is also of the older type. The subject is a woman and a girl fetching water from a fountain, the hand the Berlin painter's; the vase has suffered from repainting, especially in the faces and ears of the figures.⁴

For comparison with the lion's-head spouts on the two fountain hydriai [**PLATE I, A, B**], **PLATE I, C**, offers a detail from a stamnos by the Berlin painter in the Ashmolean Museum at Oxford

¹ Gerhard, *Etruskische und Campanische Vasenbilder*, pl. 8-9; *Oesterreichische Jahreshefte*, 3, pl. 3-4 and pl. 5, fig. 1, and p. 121; *Journal of Hellenic Studies*, 31, pl. 15-16, and p. 276.

² *Journal of Hellenic Studies*, 31, pl. 9 and p. 285.

³ Miserably reproduced in *Monumenti dell'Istituto*, 1, pl. 46: better, phot. Moscioni, 8575.

⁴ A small photograph of the whole vase is given by Ossorio in *Vasos griegos . . . en el Museo Arqueológico*, pl. 35, 3.

DESCRIPTION OF PLATE I, OPPOSITE

Vases by the painter of the Berlin amphora (2160).

[A] *Achilles and Polyxene*, Petrograd hydria (628).

[B] *At the Fountain*, Madrid hydria (162).

[C] *Lion*, detail, Ashmolean stamnos (1912, 1165).

Achilles and Polyxene : on a Hydria in Petrograd

(1912, 1165).⁵ There is a similar lion on the Boulogne hydria.

PLATE II, G, which is to be compared with the Petrograd Achilles, is from a stamnos by the Berlin painter in the Marquess of Northampton's collection at Castle Ashby (25) : on the front of it, Athena is standing between Zeus and Hera ; on the back, a young soldier between a woman and a man. As for Polyxene, her himation is paralleled by that

⁵ The complete picture, *Journal of Hellenic Studies*, 31, pl. 17.

of Eos on the volute-krater in the British Museum (E468),⁶ her head, hair and right hand on the *Europa* vase in Corneto.⁷ Her ankles are surprising, for they are not like Achilles's, and Achilles has the ankle which is constant in the Berlin painter's work. On the London volute-krater, however, Thetis has ankles like Polyxene's, while all the other ankles are normal.

⁶ *Op. cit.*, pl. 14.

⁷ *Op. cit.*, pl. 10, 2 (phot. Moscioni).

DESCRIPTION OF PLATE II, OPPOSITE

Vases by the painter of the Berlin amphora (2160).

[D, E, F] Details, Petrograd hydria (2160).

[G] *Warrior*, the Marquess of Northampton's stamnos, Castle Ashby (25).

RARE WOODCUTS IN THE ASHMOLEAN MUSEUM, OXFORD—I BY CAMPBELL DODGSON

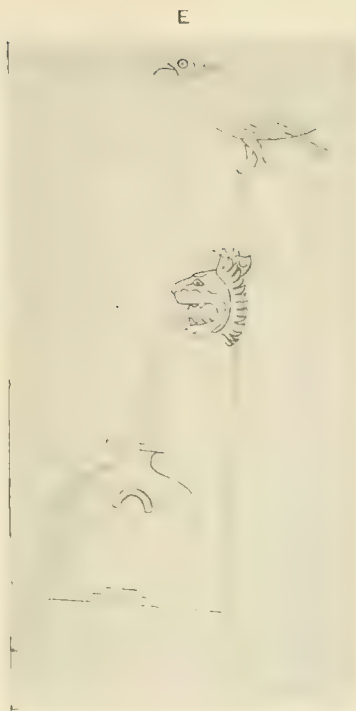
THE Ashmolean Museum contains a number of rare woodcuts of the early Flemish and German schools, derived almost exclusively from the collection bequeathed to the Bodleian library by the eccentric antiquary, Francis Douce (1757-1834). The prints and drawings from that collection were, with a few regrettable exceptions, transferred from the library about 1865 to the University Galleries. The best of the drawings have been published ; the engravings have in part been mentioned by the authors of special catalogues, and have, indirectly, become known to a wider circle of students by means of the old photographs by Pretorius (1871) of the chief rarities, more than 400 in number, placed in the department of prints and drawings in the British Museum. But of the woodcuts it is too little to say that their importance is not appreciated ; to all but a small number of persons their very existence is unknown. I had not seen them myself at the time when I was compiling the first two volumes of my catalogue of woodcuts in the British Museum, and missed, in consequence, many opportunities of amplifying the information which that catalogue conveys. I was engaged before the war in editing the 15th-century woodcuts in the collection for the Graphische Gesellschaft, and the facsimiles, with the exception of a few specimens to be reproduced in colour, were already printed. In the hope that this publication may still see the light, I must abstain from commenting here on the primitive cuts, some of which are extremely remarkable, but it is my intention, with the kind assistance of the keeper, Mr. C. F. Bell, to describe and reproduce in a series of articles appearing in no very definite order, a selection of the chief rarities of this class by artists of the 16th century, giving precedence, since the Dürer collection contains nothing specially remarkable, to the masters of the Augsburg school.

AN UNDESCRIBED WOODCUT BY BURGKMAIR

The proofs of the *Genealogy of the House of Habsburg* are among the rarest of the woodcuts done by order of the Emperor Maximilian. The series was never published, and the nearest approach to an edition is the set of seventy-seven woodcuts, ending with the figure of Maximilian himself, in the Hofbibliothek at Vienna, which is unique in having the name of each person printed at the top with movable type, and is supposed to be the *Handexemplar* prepared for the emperor himself and intended to receive his *imprimatur* as the model for the proposed edition. These seventy-seven cuts were reproduced in facsimile, with commentary by S. Laschitzer, in Bd. VII of the Vienna "Jahrbuch" (1888). The number was increased to ninety by the discovery of thirteen additional subjects, apparently rejected by Maximilian when he passed the seventy-seven, in the Hofmuseum, Vienna (Ambraser Sammlung). These were published by T. von Frimmel in Bd. x of the Vienna "Jahrbuch" (1889), Reg. 6254-66. In describing the four proofs from the series that are in the British Museum,¹ I have given a brief account of all that was known about the *Genealogy* up to that time, and corrected some errors made by previous writers. Since then two important articles on the *Genealogy* have appeared. Dr. E. Bock published in 1913² a proof recently acquired by the Berlin Museum of the woodcut representing Philip I of Spain (Frimmel, 81), at the foot of which are four verses written in Burgkmair's own hand, the first confirmation yet discovered of the fact, known from a memorandum of Siegmund von Dietrichstein, that it was intended

¹ *Catalogue of German and Flemish Woodcuts in the British Museum*, Vol. II (1911), p. 81.

² *Ämtliche Berichte aus den königlichen Kunstsammlungen* xxxiv, 96.



G



(A) UNIQUE PRINT; FIGURE MEASURES 163 x 90 MM. (ASHMOLEAN MUSEUM).

WOODCUTS BY HANS BURGMAIR



(B) WOODCUT (FRIMMEL 90). VIENNA PRINT.

RARE WOODCUTS IN THE ASHMOLEAN MUSEUM, OXFORD—1

Rare Woodcuts in the Ashmolean Museum, Oxford

to place rhymes over the pictures of his majesty's ancestors. In the present year a lady art-historian, Fräulein Hildegard Zimmermann, has published in the Berlin "Jahrbuch" (Heft 1, p. 39) a very interesting article on these woodcuts, containing both new material and acute observations on differences of state and peculiarities of printing among the proofs that were already known. In the first place, she has found in the Wolfenbüttel library fifteen proofs of the series, ten of which bear quatrains in Burgkmair's handwriting, like that published by Dr. Bock, while an eleventh has only one line written. These appear to be the surviving fragments of Burgkmair's own set of proofs of the *Genealogy*, on which he wrote the verses when they were composed, perhaps some years after Maximilian was actively occupied with the project of publication, since an historical allusion in the quatrain at Berlin shows that it cannot have been composed before 1516. Then Fräulein Zimmermann publishes for the first time four woodcuts at Stuttgart, mentioned by Passavant,³ which I had supposed to be four of the known subjects of the *Genealogy*, but which now prove to be entirely different woodcuts, apparently connected with the series, but differing from the others in the cutting and the shape of the signature, so that they were probably added at a later date.

Fräulein Zimmermann's summary of all the known proofs is as follows:—

- Vienna, Hofbibliothek, 77 proofs.
- Vienna, Hofmuseum, 90, including some duplicates, and not including L. 34, 48, 73 and 74.
- Munich, Kgl. Graphische Sammlung, 37, including one duplicate.
- Augsburg, Staats-, Kreis- und Stadtbibliothek, 16, printed four on one leaf.
- Wolfenbüttel, Herzogliche Bibliothek, 15.
- Berlin, Kgl. Kupferstichkabinett, 8.
- London, British Museum, 4.
- Dresden, Kgl. Kupferstichkabinett, 3, including one duplicate.
- Dresden, Sammlung Friedrich August II, 2.
- Vienna, Albertina, 1 (L. 51, with the name printed at top as in the Hofbibliothek set).
- Stuttgart, Kgl. Kupferstichkabinett, 1 (L. 76, with the arms unfinished), besides the four unique subjects.

A set, hitherto undescribed, second in numbers only to that in the Hofmuseum at Vienna, is preserved in the Ashmolean Museum at Oxford, in a volume derived from the Douce collection. The late Mr. P. H. C. Allen, who seems to have been the first to appreciate the importance of this volume, made a careful examination of it a few months ago, before he left Oxford for the war in which he met his death. Mr. Bell has kindly permitted me to study this set of proofs minutely, and to publish here the unique woodcut [PLATE, A] that remains unknown even after the careful researches of Fräulein Zimmermann. There are eighty-four woodcuts in the volume, with no duplicates, including all but seven (L. 1, 6, 34, 57, 77, F. 86, 88) of the known subjects,

and one unknown cut which increases the number to 91.⁴ The proofs are of the same character as those in the Hofmuseum, without the printed (or written) names, and without the coats of arms in all cases where the latter were printed from separate blocks. They have been numbered in arabic figures by two old hands, both apparently of the 16th century, but in each case the numeration is only imperfectly preserved, owing, apparently, to the margins having been cut down. Of the oldest numeration, in angular figures written in very black ink, only Nos. 2-4, 6, 8-15, 18-20, 22, 26-30, 32 (occurring twice), 33, 35-37, and 39 are preserved. The second, which has been followed in the arrangement of the woodcuts as they stand, is complete from 19 to 54, and from 56 to 78; then follow Nos. 83, 84, 86, 88, 89. These numbers are written in a rounder hand, and the ink has turned brown. The two numerations are independent of each other and quite unrelated to the order adopted in the Hofbibliothek set, which must be reckoned the official order, so far as it ever was established. The fact that "3" is written by the older hand upon L. 50, which belongs to the later group cut by the second woodcutter, proves, in itself, that no significance can be attributed to the numeration, even if it is contemporary. As in the other known proofs, the printing is unequal and there are many cases of double striking. Several of the proofs also show the "blind" impression of a block (usually rectangular, but in the case of L. 36 round) which only occasionally coincides with the place where the coat of arms was subsequently inserted. The only water-mark is a large *Ochsenkopf*, which occurs in a number of the proofs. The animal or other emblems which are usually enclosed in medallions and occur on Nos. 45-54, 57-77, 81, 83, 86, 87, of the "Jahrbuch" edition, are present on the Oxford proofs in every case except L. 45, where the emblem of a cat and mouse is lacking, a circumstance also mentioned by Fräulein Zimmermann where she describes the other peculiarity of the early proof of this number at Munich. The Munich proof has the signature H. B. instead of H. BVRGKMAIR, but the artist has written the remaining letters, *urgkmair*, in ink and added the date .1.5.1.1. beneath them. The Oxford proof has the original signature intact, and is thus the only untouched example of this very rare first state. L. 44 is a first state, as already described by Frimmel, before the shadow was reduced in length to allow of the insertion of the coat of arms. L. 71 has the peculiarity, also mentioned by Frimmel, that the fifth field of the coat of arms is black instead of white. In all other respects the impressions agree with those published in the "Jahrbuch", and L. 76 is normal, and not unfinished like the Stuttgart proof.

⁴ Peutinger records the payment, in 1510, of a sum of money to Burgkmair, the carpenter, and two wood-engravers, for the preparation of ninety-two blocks.

³ III, 274, 103.

Rare Woodcuts in the Ashmolean Museum, Oxford

It only remains to emphasize the chief peculiarity of the Oxford set, the presence of a woodcut [PLATE, A], which is not included in the most complete set of all, in the Hofmuseum. This figure, of which the greatest dimensions are 169 × 90 mm., belongs to the peculiar group consisting of F. 80, 84 and 90,⁵ in which the personages are without any royal or knightly attributes, and seem rather to be peasants. F. 80 has a club, F. 84 a long forked stick, F. 90 a spade in his hand and a leather basket at his side from which a billhook protrudes [PLATE, B]. This man in a single coarse garment, carrying an axe and a cock, also suggests a rustic rather

⁵ Frä. Zimmermann also includes in this group L. 30, but wrongly, for this ancestor has a crown at the top of his helmet.

RAPHAEL'S DRAWINGS BY SIR MARTIN CONWAY



MELANCHOLY interest attaches to the first part issued of this great publication of Raphael's drawings, edited by Dr. Oscar Fischel, which bears the imprint—Berlin; 1913, but only reached us shortly before the beginning of the war.¹ It was to have been a monumental work, whose twelve parts were to have come out in steady succession, but no more have appeared; it may well be that no more will appear till after a longer interval than can now be safely foretold. For this kind of publication, involving great expense, if the work is to be done as well as it can be, was not, even in piping times of peace and friendly international co-operation, one that could be regarded as a sound financial investment for any publisher. It had to be and was subsidized out of funds (presumably Government funds) at the disposal of the German Emperor. He has in these days other uses for all the money he can lay hands on! That a single part, however, should have been issued is matter for thankfulness, especially in this particular case, because with Raphael the most interesting group of his drawings happens to be that of his youthful period.

We have before us 65 reproductions, the last of them being the more than doubtful group connected with Pinturicchio's frescoes in the cathedral of Siena. It is scarcely necessary to say that the work of reproduction has been well done. In a few cases we can compare them with corresponding reproductions, such as some among the Oxford drawings in Sir Sidney Colvin's series. The Berlin examples are rather stronger and less delicate than those made at Oxford. One drawing is duplicated among the reproductions of the Frankfurt collection, and in that case the latter

¹ Fischel (O.), *Raphael's Handzeichnungen*, Abth. I, Dresden (Generaldirektion der Kgl. Sammlungen).

than a kingly rank, and in default of any written names attached to the other members of the group at Vienna, it is impossible to hazard any conjecture except that they may possibly be Old Testament patriarchs, of whom it is known that Maximilian thought of including Noah among his ancestors. Fräulein Zimmermann has been so kind as to inform me that a copy of this subject exists, combined on one sheet with a copy of L. 25, among a series of pen drawings derived from Burgkmair's *Genealogy* in the Print Room at Berlin. In the absence of any known original for the drawing, she had hesitated to assume that it was based upon a woodcut by Burgkmair, and it is consequently not mentioned in her article.

is slightly the better—but such superiorities are trifling. The new series is as good as can be wished, and the prints are practically facsimiles, in so far as a facsimile of a rough surface can be made on a smooth.

The author of the notes accompanying the present volume is, of course, no novice in the study of Raphael's drawings. As far back as 1898 he appeared before the learned public with a modest work on so many of them as had up till then been published—a catalogue of all usable illustrations, with references to published comment on them. It was a good piece of work, and is still useful. The investigation thus propitiously begun has been patiently continued, and the conclusions so studiously arrived at are here laid before the reader without needless verbosity. The youthful Umbrian period of the great master is the most difficult for critical students of his work, the problem they have to solve being to differentiate between the hand of Raphael himself and those of his most gifted contemporaries. Twenty years or so ago these questions were being warmly debated, but the discussion has fallen out of vogue of late. Looking back from the vantage of the present it seems as though it had been a different world epoch when Morelli and his followers used to amuse themselves by ascribing to Timoteo Viti, Pinturicchio and others drawings which had always been accepted as by the young Raphael himself. Mathematicians know how much easier is differentiation than integration. Thus it is throughout nature. To follow the stream of time downward and proceed from cause to effect is not easy, but to mount upward against it, and from the effect to discover the cause is frequently not even possible. Anyone can corrupt a text by careless copying, but even the greatest scholars seldom establish emendations that command

Raphael's Drawings

universal assent. Porson and his contemporaries played the emendation game perhaps as well as it could be played; but how many of their suggestions have been confirmed by later discoveries of older manuscripts and versions? What emendation is to a corrupt text that is ascription to the traditional naming of pictures. Certain ascriptions are at once and almost universally accepted. Such was Morelli's attribution of the Dresden *Venus* to Giorgione. But the game is dangerously attractive, and leads its votaries on beyond the powers that can be possessed by any man. The temptation is to doubt every tradition or record, and to claim infallibility for the eye and memory of the trained expert. Thus were constructed, always by able men, imaginary biographies of great artists, which traversed the records of their contemporaries. Several of these imaginary lives have since been proved by the evidence of archives to be no better than romances. Super-expertise has received two crushing blows: the proof that Leonardo actually did paint the National Gallery *Madonna of the Rocks*, and that Raphael already in the year 1500 was a fully developed and practically independent artist, mainly responsible for painting the picture of *San Nicolò da Tolentino*, fragments of which were brilliantly identified by our author. Therewith falls to the ground Morelli's contention that, as late as 1502, Raphael was in the relationship of a pupil to Pinturicchio. Morelli was thus wrong in taking away from Raphael the *San Nicolò* drawings (F. 5-8) and attributing them to Pinturicchio. It is now certain that at least by the age of seventeen Raphael was thoroughly impregnated with the style of Perugino and so remained during the following four years. This is not to say that the whole Timoteo Viti theory is baseless, though our author thinks so. For him the *San Nicolò da Tolentino* altar-piece contains no elements absorbed by Raphael through Viti from Francia. It is pure Peruginesque. Others find, for instance in the *Angel's head* now at Brescia, traces of another influence, but it must be admitted that they are slight. Evangelista di Piandimeleto, and perhaps his friend Viti also, may have taught the young Raphael the rudiments of his art: they may even have been good art-masters. Some very poor artists have been good teachers. But from them assuredly the young genius did not obtain his inspiration. Look at Viti's ugly picture in the Brera. What suction was Raphael to absorb from that dry fruit? Thus at whatever time Raphael entered Perugino's studio, and whether as pupil or assistant, he came already thoroughly grounded in the Perugino tradition and methods. Those acquainted with the question will therefore not be surprised to learn that Dr. Fischel gives back to Raphael the group of delightful drawings in black chalk, of which it has been the sport of critics to deprive him. The very first number in his catalogue is

the lovely head at Oxford now again put forward as a self-portrait drawn at the age of fifteen or sixteen. That it is a self-portrait of some one is fairly obvious, and scarcely less certain is its likeness to later portraits of Raphael. But for the advanced technique of the work none would have questioned it. The only answer is that to genius all things are possible. Dürer's self-portrait at the age of thirteen is scarcely less surprising, account being taken of the different atmosphere in which he grew up. The other, much damaged, self-portrait in the British Museum, is, so far as the features are concerned, practically a replica of the first. The nose is a little wider, the eyes a little more open, but there is no discoverable difference in the age. Both drawings were evidently kept together till some time in the 18th century, for both bear the same inscription in the same handwriting. Dr. Fischel separates them by a period of some four years, and in this I think he is wrong. The technique of both appears to me identical. If the studio anatomical drawing on the back of the second is really by Raphael, as to which our author is evidently doubtful, it must have been a very early work indeed.

Next in order of probable date comes the Oxford drawing inscribed "*carissimo quanto fratello*." The drapery study on the back of it is now shown to be for the figure of the Creator in the Città di Castello banner of about 1499; whilst another drawing in the British Museum of about the same date (F. 11) is put forward as perhaps a rejected study for the same composition. Unfortunately the chronological sequence is not preserved in this publication, but I shall follow it in these notes for clearness' sake. A parenthetical protest may here be inserted as to Dr. Fischel's arrangement. He includes and numbers in his series some drawings which are not, and do not pretend to be, Raphael's, and he will introduce in the middle of a group of studies for a picture other studies which do not belong to it, and are not of the same date. The result is an unfortunate confusion, which might easily have been avoided. A renumbering of the catalogue is impossible, but a student can rearrange the order of the plates by dismounting and remounting, as has been done by the present writer. The result is an added lucidity, which must be seen to be realized.

We come next, then, to the group of studies for the composition called *The Virgin at the Window*. About them there can be no disagreement. Two are on pages of the silver-point sketch-book, of which at least eight pages still exist. Internal evidence connects them with the much debated Louvre drawing of *The Virgin with a Book*, here accepted (?) as a study for the Solly *Madonna* of about 1501. The other Louvre drawing, in which the same Virgin and Child are shown on a high throne

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between two saints (S. Sebastian, in part borrowed from Dürer's engraving B. 56), if by Raphael at all, must likewise be grouped in this place. It has generally of late been ascribed to Pinturicchio, and the drapery of S. Roch certainly enforces that attribution. A comparison between it and the drapery of the Virgin in the Stockholm *Three Kings* does not tend to confirm the authorship to Raphael. The Lille full-length S. Sebastian is similar in pose to the same saint in the above drawing, and may be grouped with it. Two half-length drawings in black chalk (F. 33, 34) in the British Museum belong to those which were taken from Raphael, given to Viti, and are now by Dr. Fischel restored to the former. One of them is the same model as in the silver-point bust-drawing for *The Virgin at the Window*, and may well be assigned to about the same date. The other is on a larger scale, and perhaps of earlier date; indeed, it might almost be grouped with the earliest of all—the self-portrait of about 1498. Mrs. Locker-Lampson's head of a youth, in black chalk, may likewise here be mentioned.

Without lingering over the well-known cartoon for *The Knight's Dream*, we come next to the important group of studies for the altar-piece of S. Nicholas of Tolentino (1500–1501), and here we first reach solid ground. As to the authorship, date and purpose of these drawings there is no doubt whatever. An important sheet at Oxford, with sketches of details on both sides, is well reproduced; its undoubted connexion with the picture puts an end to the attribution of it to Pinturicchio. Fischel here cleverly introduces a Louvre drawing of a recumbent head as possibly a study for the head of Satan. On the back is a sketched version of a figure by Donatello, doubtless done at second-hand.

The Hamburg half-length S. Sebastian is so heavily retouched (practically redrawn) that we can only take on faith what our author says in its favour. The usual attribution to Spagna harmonizes well enough with the present aspect of the sheet. The black chalk head of S. Jerome is accepted as a finished study for the head in the Berlin *Madonna* of about 1502. In that year and the following Raphael had on hand two important paintings: the Mond *Crucifixion* and the Vatican *Coronation of the Virgin*. For the former we possess no definite studies, unless the charming figure of a kneeling youth (F. 41) in the silver-point sketch book be accepted as having some connexion with the kneeling Magdalen, or with a figure in one of the predella panels in the Cook collection. The Albertina drawing (S. and M., No. 366) often put forward as a study by Raphael for the Virgin and the Christ in this picture is properly excluded. No less than five leaves of the silver-point sketch book bear designs for the Vatican *Coronation*. One of them has been badly

disfigured by being entirely overdrawn in pen-and-ink, and some of the others are unskillfully retouched, but the charm of the original work shines through. One is the well-known *Head and Hands of S. Thomas*. Among the black chalk drawings at Lille there are a second idea for the same head, and another life-size head of a boy, used without his cap for an angel in the picture. There is likewise in the British Museum the finished cartoon-sized design for the *Head of S. James*, repeated in a pen-and-ink sketch for a S. Sebastian (F. 24), a rather common Peruginoschool type, which may be associated with Lady Wantage's wing-picture of that saint, ascribed by Sir Claude Phillips to Raphael.² On the back of the Lille S. Thomas are two drapery studies for the figure of S. James, again used for the *Girl with Doves* in the predella, and the cartoon for S. Catherine referred to below. The *Head of an Apostle* (F. 25) groups well with the S. Jerome head just mentioned. The finished designs or cartoons (Paris, Stockholm, the British Museum), for the three predella panels are all well known, but Dr. Fischel associates with the third, *The Presentation*, two other drawings—one, when last recorded, in the Triqueti collection, the other in the Uffizi. An important part of a profile in the former³ has been cut away, but a drapery study remains, which falls into line with those at Lille. As for the Uffizi head [PLATE I], it belongs to the group claimed for Viti, and is one of the most beautiful. Fischel finds this life study (F. 32) used for the girl carrying doves, in *The Presentation*, but the elaborate coiffure has been altered. The likeness cannot be denied.

Berlin possesses two small circular cartoons for medallion paintings at the ends of the arms of such a crucifix as that by Pinturicchio in the collection of Marchese Visconti-Venosta at Milan. Dr. Fischel dates them to about 1503, but I think they might be put back nearer to *The Knight's Dream*. A lost cartoon, formerly in the Habich collection, belongs to one of a pair of wing-pictures likewise lost. They were once photographed by Anderson, but he knows neither when nor where, and has lost the negative. They represented SS. Magdalen and Catherine.⁴ Dr. Fischel once saw the cartoon of *The Magdalen* also, but cannot remember where, and has lost all trace of it. The photographs of the wings are reproduced in his text (p. 70) and suggest that we can bear the loss with tolerable resignation. The Frankfurt design for an altar-piece of *The enthroned Virgin with S. Nicholas of Tolentino* is in the style of Pinturicchio, but undoubtedly by Raphael, and need not detain us from turning at once to the *Sposalizio* of 1504.

² *Burlington Magazine*, Vol. XXIII, p. 324 (September, 1913).

³ *Op. cit.*, Vol. XX, p. 301, No. 21.

⁴ *Op. cit.*, loc. cit., p. 295, Nos. 2, 3.



(c) STUDY FOR THE GIRL WITH THE DOVES IN "THE PRESENTATION" (?): F. 32 (THE UFFIZI, FLORENCE)



(A) STUDY FOR A HEAD (UNKNOWN): F. 35 ON THE REVERSE OF F. 36



(B) STUDY FOR TWO HEADS IN THE "SPOSALIZIO": F. 36

for which our author reveals two important studies. These are sketches of women's heads on two sides of a small sheet (F. 35, 36) at Oxford [PLATE II, B, C]. A moment's reference to the painting establishes their connexion with it. They are slight but very able studies from life, the same model standing for all three. A similar study, which when last recorded was in the Triqueti collection, must be grouped as contemporary with these.⁵ The elaborately modelled, almost life-size study from life of a *Man's head* in the British Museum stands rather alone. Fischel compares it with the male heads in the *Sposalizio*, but the comparison is not convincing. To the same year 1504 belong the Louvre painting of *S. George with the Sword* and its admirable and famous cartoon. With the latter Dr. Fischel groups a leaf in the Uffizi with a pen-and-ink sketch of *Hercules fighting three Centaurs* (perhaps copied from a plaquette) and some oddments on the other side. The year 1505 brings us to the large Vienna design of the *Madonna with a Pomegranate*, forming a link between the women of the *Sposalizio* and the *Ansidei Madonna*. The *Terranuova Madonna* follows, for which Lille possesses a well-known study, agreeing in composition with the disestablished Berlin drawing, now assigned by general consent to some second-rate Umbrian artist. The series concludes for the present with a masterly study from the nude (F. 55 : British Museum) for a kneeling figure of *S. Francis*, not known to have been used by Raphael in any painting. It is proof of the rapid strides the

young artist was making in the technical mastery of his craft.

The remainder of this part is occupied by reproductions of a couple of Perugino drawings of his best period, for comparison, and of the whole group of studies and designs for Pinturicchio's frescoes at Siena. The once thorny question of Raphael's possible share in them does not cause our author any qualms. He rejects them all and gives them to Pinturicchio. What he has to say on the matter will probably receive general assent, and he has freely illustrated his remarks with reproductions, in the text, of works he has occasion to cite for comparison. Pinturicchio, he says, carried out the contract which compelled him to make all designs by his own hand; Vasari was mistaken (so far as existing material enables us to judge) in asserting that Raphael helped the older master on this occasion. Moreover, whoever made these Siena drawings was also responsible for the best pages in the Venice sketch-book, which is thus here entirely excluded from the accepted work of Raphael.

Having thus mentioned, though with needful brevity, the drawings which our author has reproduced as genuine, space does not permit discussion here and now of those which he excludes and for which in some cases specious claims might be put forward. Enough has been said to show the scope of the work and the high promise with which it was begun. Let us hope that some day, even if in what now seems a nebulous future, the work begun by Wickhoff, and handed on to Dr. Fischel, may be carried to a satisfactory completion by him.

⁵ *Op. cit.*, *pag. cit.*, No. 1.

BUDDHIST PRIMITIVES BY ANANDA COOMARASWAMY

THE Early Buddhist view of art is strictly hedonistic. Just as little as Early Buddhism dreamed of an expression of its characteristic ideas through poetry, drama, or music, so little was it imagined that the arts of sculpture and painting could be anything but worldly in their purpose and effect. The arts were looked upon as physical luxuries, and loveliness as a snare. "Beauty is nothing to me", says the "Dasa Dhamma Sutta", "neither the beauty of the body nor that that comes of dress". The Brethren were forbidden to allow the figures of men and women to be painted on monastery walls, and were permitted only representations of wreaths and creepers.¹ The psychological foundation of this attitude is nowhere more clearly revealed than in a passage of the "Visuddhi Magga", where we find that painters, musicians, perfumers, cooks,

and elixir-prescribing physicians are all classed together as purveyors of sensuous luxuries, whom others honour "on account of love and devotion to the sensations excited by forms and other objects of sense". This is the characteristic Hīnayāna position throughout, and it is, of course, conspicuous also in the Jaina system, and in certain phases of Brāhmanical thought, particularly in the period contemporary with early Buddhism.

It is only in the 3rd and 2nd centuries B.C. that we find the Buddhists patronizing craftsmen and employing art for edifying ends. From what has just been said, however, it will be well understood that there had not at this time come into being any truly Buddhist or Brāhmanical idealistic art; and thus "Early Buddhist" art was necessarily the popular Brāhmanical art and animistic art of the day, adapted to Buddhist requirements. The only exception to this rule is that special phase of

¹ *Cullavagga*, VI, 3, 2.

Buddhist Primitives

Early Buddhist art which is represented by the capitals of the Asoka columns, of which the forms are not merely non-Buddhist, but of extra-Indian origin.²

The Indian non-Buddhist art that we have evidence of in the age of Asoka and in the period immediately following Asoka, is chiefly concerned with the cult of nature-spirits—the Earth Goddess, the Nāgas or Serpent kings of the waters, and the Yaksha kings who rule the Four Quarters. The Maurya types are represented by the well-known free-standing female figure at Besnagar,³ and the Parkham figure⁴ now in the Mathurā Museum. The early Buddhist art of Sāncī and Bhārhut, probably slightly later, reflects the prevalence of the animistic cults in placing low-relief figures of the Yaksha Guardians of the Four Quarters as protectors of the entrance gateways.⁵ That the nature-spirits should thus act as the guardians of Buddhist shrines reflects the essential victory of Buddhism, precisely as the story of the Nāga Muchalinda, who, in the literary tradition, shelters the Buddha during the week of storms.

Besides the Guardians of the Quarters we find at Sāncī figures of beautiful Yakshinīs or dryads, whose function may be partly protective, but is also in large degree honorary and decorative. The Yakshinī figure here reproduced [PLATE I, A] is typical of all that is best in the art of Sāncī; but in what a different world this happy dryad moves from that of the Pāli Suttas, where orthodox Buddhism tries to prove that “as the body when dead is repulsive, so also is it when alive”! Buddhist monasticism—to use the language of Blake—sought consistently to bolt and bar the “Western Gates”: but our Sāncī dryad rather seems to say “the soul of sweet delight can never be defiled”.

The art of Sāncī is essentially pagan, and this appears not only in its fearless happiness, untinged by puritan misgiving or by mystic intuition, but also in the purely representative and realistic technique. It was in the main a later Mahāyāna and Vaishnava achievement of the Indian lyric spirit to discover that the two worlds of spiritual purity and sensuous delight need not, and perhaps ultimately cannot, be divided.

In any case the Sāncī art is plainly not an expression of Early Buddhist feeling: and so also it is not primitive, but, on the contrary, it is the classic achievement of an old popular art already long practised in less permanent materials. If there is at this time any Buddhist art that can be fairly called primitive, it is only to be recognized in architecture, where the severe and simple forms of the early stūpas, and their undecorated railings,

and the austere design of the early excavated *chaitya*-halls truly reflect the intellectual and austere enthusiasm of Early Buddhism.

Another part of the art of the Bhārhut railing and the Sāncī gateways is devoted to the illustration of edifying legends, particularly stories of the former lives of the Buddha, and of the last incarnation. The work is delicately executed in low relief—we know from a contemporary inscription that amongst the craftsmen who contributed to the decoration of the Sāncī *toranas* were the “ivory-workers of Bhilsā”—and affords us a remarkable record of Indian life, with its characteristic environment, manners and cults set out with evident realism and a wealth of circumstantial detail. But for all their interest these reliefs, too, are essentially illustrations of edifying anecdotes, and only to a limited extent—less, for example, than the similar but, of course, very much later, illustrations at Borobodur—directly express the Early Buddhist view of life and death.

There is, however, one respect in which that view is perfectly reflected; in the fact that the figure of the Master himself is nowhere represented. Even in the group of episodes which illustrate the Great Renunciation—Prince Siddhattha's departure from home, riding upon the back of the horse Kanthaka, and attended by the groom Channa—Kanthaka's back is bare, and we see only the figures of the Devas who lift up the feet of the horse lest men should be roused by the sound of his hoofs, while the presence of the Prince is only indicated by the parasol of dominion borne beside the horse. In other compositions the Buddha is represented by symbols such as the Wisdom Tree or the conventionally represented footprints, the “Feet of the Lord” [PLATE I, C]. It will be realized at once that the absence of the Buddha figure from the world of living men—where, however, there yet remain the traces of his ministry, literally footprints on the sands of time—is a true artistic rendering of the Master's guarded silence respecting the after-death state of those who have attained Nibbāna: “the Perfect One is released from this, that his being should be gauged by the measure of the corporeal world”, he is released from “name and form”. In the omission of the figure of the Buddha, the Early Buddhist art is truly Buddhist: for the rest, it is an art about Buddhism, rather than Buddhist art.

Changes were meanwhile proceeding in the material of Buddhist belief. This belief is no longer merely intellectual, but has undergone an emotional development akin to that which finds expression in the *bhakti* doctrine of the “Bhagavad Gītā”:

Even they that be born of sin, even women, traffickers, and serfs, if they turn to Me, come to the Supreme Path: be assured, O son of Kunti, that none who is devoted to Me is lost.

Similarly we find, even in so early a text as the “Majjhima Nikāya” that those who have not yet

² *Visvakarmā*, 80, 81.

³ *Visvakarmā*, 64.

⁴ *Visvakarmā*, 26.

⁵ A much later example of the same arrangement is illustrated in *Visvakarmā*, 75.



(A) "YAKSHINI" OR DRYAD; ON THE EASTERN GATEWAY OF THE SANCHI STÜPA; SANDSTONE, EARLY 2ND CENT. B.C.



(B) "GAUTAMA BUDDHA, TEACHING"; INSCRIBED, GRAECO-BUDDHIST FROM GANDHÄVA (PESHAWAR MUSEUM)



(C) "LAY WOMEN WORSHIPPING AT A SHRINE OF THE BUDDHA", THE BUDDHA BEING REPRESENTED BY FOOTPRINTS. MARBLE, AMARAVÄTI 2ND CENT. A.D.

even entered the Paths, "are sure of heaven if they have love and faith towards Me". Gradually the idea of Buddhahood replaces that of Arahatta; the original agnosticism is ignored, and the Buddha is endowed with all the qualities of transcendental godhead as well as with the physical peculiarities or perfections of the Superman (*mahā-purusha*). The Buddha thus conceived, together with the Bodhisattvas or Buddhas-to-be, presently engaged in the active work of salvation, became the object of a cult and was regarded as approachable by worship. In all this we see not merely an internal development of metaphysics and theology, but also the influence of the lay community: for a majority of men, and still more the majority of women, have always been more ready to worship than to know.

At Amarāvati we still find that the Buddha is

represented by symbols, but it may be clearly seen from the passionate devotion of those who worship at the symbol-shrines—and many of these are women, as in the case of the fragment here reproduced in PLATE I, C—that the One adored must have been conceived in other terms than those of a purely intellectual psychological analysis. Even before the Buddha figure is represented in official Buddhist art, the Buddha had become an object of adoration, a very personal god: and it cannot surprise us that the Master's figure should soon appear wherever Buddhist piety erected shrines and monuments. We know that images of Hindu gods were already in use in the 2nd century B.C., and it is highly probable that Buddha figures were in similar private use long before they took their place in a public cult.

(To be continued.)

ART AND MEDICINE

BY S. SQUIRE SPRIGGE, M.D.

THE artist of all sorts—painter, sculptor, engraver and jeweller—has portrayed medical events in the manner dictated by his respective calling, and has done so from very early times, for some of our most ancient discoveries in sculpture and pottery have borne representations of disease and deformity. Several observers, notably Mr. Hastings Gilford, in one of his recent Hunterian lectures delivered before the Royal College of Surgeons of England, have called attention to prehistoric drawings of the human figure displaying various physiological and pathological conditions; and one of these, an outline sketch from the rock sculptures in the Dordogne, is at least 15,000 to 20,000 years old in the opinion of experts. Many English readers are familiar with "L'Art et la Médecine", by Dr. Paul Richer; this book is a storehouse of information on the relation of art to medicine, and beautifully illustrated, as well as admirably written.¹ The work had its origin in the impression made upon Professor Charcot, the great neurologist, by seeing in the church of S. Ambrose, in Genoa, the famous picture by Rubens, representing S. Ignatius casting a devil out of a young girl, and simultaneously bringing a child to life. Charcot recognized the acute observation that had enabled the artist, working from memory, to reproduce accurately the salient features of acute hysteria; the very symptoms which presented themselves daily at the Salpêtrière were set down, he perceived, on Rubens's canvas. The famous professor and his assistant, for at that time Dr. Richer was an interne at the Salpêtrière, were accordingly moved to study *la*

grande névrose from the medico-artistic standpoint, and the result was a brochure entitled "The Demoniac in Art". Later their studies in this direction took them into other pathological fields, while at the same time a record of conspicuous cases at the Salpêtrière began to appear, illustrated by photographs and drawings contributed by the staff of the hospital and their pupils. All this work has been largely drawn upon by Richer in a fascinating volume, with the result that on the neurological side very little is left to be said. In other fields of medicine the work is far less complete, though there is a general indication through the pictures how universal since the dawn of our existing civilization the practice among artists has been to depict the results of disease or deformity.

From the vast selection of illustrated disease, which any of the great picture galleries of the world will be found to possess, one thing can be learned immediately: the result for us of to-day from the labours of the artist contrasts remarkably with the result derived from the writings of numerous authors who have described medical events in general literature. The difference is this. The artists have very usually shed definite light on medicine, while the chroniclers, poets, and dramatists, though dealing freely with medical topics, have not been as distinctly informative. Written descriptions of diseases occurring in early literature leave largely doubtful diagnoses for the reader to choose between; pictorial representations have often been equivalent to accurate naming of the conditions. Historians have touched upon epidemics in accounting for the social and political conditions of the nations of whom they are writing, but as often as not it remains a matter of

¹ *L'Art et la Médecine*, par Dr. Paul Richer. Paris, 1900 (Gualtier, Magnier et Cie).

Art and Medicine

doubtful inference from their words under what particular pest the people were suffering. Malaria appears to have been described in classic Greek literature, and in the Bible there are accounts of some epidemics the nature of which we can identify. But there are other pestilences which conform equally to any of two or three diseases, and leave the searcher for accuracy considerably puzzled. The epidemic to appear in most obvious guise upon the stage of history is plague, but it is quite likely that many chroniclers have here confused leprosy with it and with syphilis and perhaps with typhus fever.

The artist is, of course, practically limited to what he can see, so that we cannot expect from him pictures which will enable us in many instances to decide which particular internal or general disease his subjects may be suffering from. The face of pain is the face of pain, whether the symptom be produced by one poison or another. The outward signs of disease and the visible results of disease must be the artist's field; he can depict signs but can only suggest symptoms. We do not look to find in general art anything like a general representation of disease; and it may be noted that even to-day, with all our easy and cheap aids to illustration, the medical treatise is never fully illustrated. The illustrations in the case of most of the great infections must be of pathological details and not of the patients themselves. But of five diseases which are to-day, as they may have been for many centuries, special scourges of man, namely, cholera, typhus fever, plague, syphilis and leprosy, three at any rate require illustration to explain them clearly, and the older writers of medicine lost much by not calling to the aid of their vivid pens the pencil or brush of the artist. It is quite likely that if such collaboration had been thought of much haziness in diagnosis would have disappeared.

Plague has been the subject of earnest attention among artists, and it would have been surprising had it been otherwise, for pictorial and plastic art in all its forms had its principal origins in districts where, or near to where, plague has had a permanent home. But it is chiefly the great panorama of a plague-stricken community that has been painted for us, and generally the pictures have been made from written descriptions far anterior to the drawings or paintings. The word-pictures of plague are quite numerous, and yet in several instances if the accounts had been accompanied by illustrations our knowledge would have been more precise. There is much in the written history of plague that resembles typhus fever, and it is quite likely that an eloquent writer, having no special knowledge, in describing the plight of Serbia in the spring of 1915, would have conveyed a strong impression that a form of plague had arrived there. Such an event, it may be added, would not have been

impossible. There are, again, manifestations of syphilis, of leprosy, or of tuberculosis that would be designated in identical terms by the pen of a lay writer. Accurate pictures would have enabled us to make far surer than we now are, under exactly what scourge the various nations fell in times of notorious pestilence. The plague of Athens has been described by Thucydides, but what exactly that plague was remains in doubt, perhaps because no contemporary drawing of the victims exists.

Pictures of the effect of epidemics upon a population do not, however, necessarily give assistance from the point of view of diagnosis. The artist in these pictures is as a rule concerned in recording a tremendous historic event; he is almost never showing us anything he has seen, and it is the great tableau not the appearance of one sufferer that he is interested in handing down. The famous picture by Nicolas Poussin of the plague of the Philistines ensuing upon the capture of the ark follows very closely the biblical narrative. The ark has been brought from Ebenezer to Ashdod, and placed in the house of Dagon. We see the stump of Dagon prostrate on the base of his altar, the head and hands are scattered beneath, while the people of Ashdod, smitten with "emerods" are lying in numbers on the ground. All sexes and ages have been attacked, the noisome nature of the infliction as well as its suddenness and devastation are indicated, and the appearance in the picture of numerous rats has for us of to-day a significance that it certainly had not for Poussin, though the biblical chronicler may have been better informed than the 17th-century painter. It will be remembered that the ark of the Lord, whose possession by the Philistines was considered by them to be the cause of the pestilence among them, having been carried on a devastating career through Gath and Ekron, was at last, after remaining seven months in Philistia, returned to Israel at Bethshemesh, where at once a sharp outbreak of plague occurred. The surrender of the ark to its owners was accompanied by placating gifts consisting of "five golden emerods and five golden mice". The story as handed down gives no further explanation of these gifts, but now that we know the spread of plague to be largely effected through the medium of rodents, it is reasonable to suppose that the golden mice were typical of the disease that had smitten the donors. The golden emerods were presumably metal facsimiles of the actual parts whereon the buboes of plague usually appear. In this way the "jewels of gold" presented to the Israelites would form a picturesque invoice accompanying the despatch of the ark, being designed to explain that the shrine was being restored to the real owners because its retention had produced among the captors a disease well known to be disseminated by rats or mice, and to produce pathological lesions which assumed a certain shape.

It is, by the way, exactly significant of the uncertainty to which we are reduced by verbal descriptions of epidemics, that the "emerods" have been identified by some writers as typical of venereal disease, although in this case their association with the golden mice loses its meaning. Commentators have had much to say, from the days of good Bishop Simon Patrick onwards, as to the palliating presents of the Philistines, but in many primitive civilizations representations of disease and deformities were brought to the temples to be left behind as clinical memoranda or votive offerings. A varied collection of these pathological simulacra is exhibited at the Museo delle Terme in Rome. Unluckily no such tangible records of the plague in Philistia were preserved. The verbal description of rude tribesmen became the written word of unsophisticated chroniclers, and the story, reaching us without illustration, remains vague, as so many stories of disease have always done.

Nor is this difficult to understand when we see how many adjectives must be common property in descriptions of the four great ills of human flesh. It is almost impossible for anyone to derive a clear mental picture of the manifestations of plague, leprosy, tuberculosis and syphilis from the words of even the most carefully written medical text-book; by the accounts of a layman we should quite certainly be misled. The prominence of a bulla and the swelling of a bubo would receive the same epithets, the identical disagreeable terms would be used in describing the various forms of sore or ulceration that present themselves in each malady, even the stories of the diseases, though in their present form at any rate so different, have features of resemblance. The artist could often have solved these problems for us, as is well seen by such pictures as do exist in illustration of disease.

There is, for example, in the cloisters of San Marco in Florence a picture of S. Anthony extending the consolation of religion to a plague-stricken youth, in whom the typical bubo in the armpit is so defined as to leave no doubt as to the diagnosis, or as to the artist having seen a case of the disease; while many of the frequent representations of S. Roch baring his thigh might serve to illustrate a manual on epidemic afflictions. The destructions of leprosy have been depicted by Italian and German painters in such a way that no mistake can arise as to what it was intended to show. A certain number of representations of skin disease suggest that artists had observed the nature of the typical lesions of tuberculosis and syphilis, though without having any knowledge of the pathology of what they were putting on the canvas. The results of the last disease in its congenital form are the distinguishing features in the numerous paintings of dwarfs and grotesques.

What was the "English Sweat"? Although the great Caius wrote a "Boke or Conseil against the Disease commonly called the Sweate or Sweatyng Sicknesse",² we do not obtain a description from which a diagnosis can be made for certain, and with some doubt decide to think that this mysterious illness was influenza. No one could possibly illustrate a case of influenza so that the disease could be identified from the drawing or painting, but much might have been learned if any pictures of the "English Sweat" existed, for lesions might have been depicted, either finally proving that influenza was not in question, or suggesting that there was more than one disease concerned in the epidemic visitation.

Of course, medicine has a very definite literature of its own, in which it has been for many generations the mission and pleasure of learned men to describe the origin, course and therapeutics of disease. Of this learning enshrined for the information of scientific men generally, or of practitioners of medicine in particular, much is splendidly written, nor do such books lack what for purpose of definition has been described as the essential principle of literature—namely, universal appeal. All are interested in their teachings, though expert intervention is required to transmute the theories into practice. The most authoritative of these books belong to the class which De Quincey called "the literature of knowledge", as distinguished from "the literature of power", for each of them must remain upon trial for ever: "let its teaching be even partially refuted," said De Quincey, "let it be expanded, nay, even let the teaching be placed in a better order, and instantly it is superseded". This is a particularly just observation with regard to the literature of medicine; and in many of these superseded books there are word pictures of disease every whit as accurate as it is possible to make them without the aid of brush, pencil, or chisel. It is unfortunate that these descriptions cannot be detached from the treatises in which they occur, for the significance of the symptoms detailed has altered and keeps altering with our progress in pathological learning, until the value of the words employed grows less and less. Word-pictures of scarlet fever, for example, have not been fortunate. The famous Sydenham omitted to mention sore-throat as a symptom of scarlet fever; and other descriptions, laying more stress upon inflammation of the pharynx or larynx, were possibly accounts of diphtheria, whether called by the author, scarlet fever, "confluent measles" or "putrid sore-throat". The artist seldom produces similar confusion: in the diseases and deformities which he is able

²This book, printed by Grafton in London in 1552, was reprinted in Babbington's translation of Hecker's *Epidemics of the Middle Ages*, which was published by the London Sydenham Society in 1844.

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to represent he must give the salient features in such a way that no one can fail to diagnose the condition intended. Nothing that ever can happen in the development of medicine will alter the truth told in the picture of S. Ignatius's miracle, while we know from the portraits of dwarfs, in which Velazquez revelled, the types of infantilism which were prevalent in the 17th century.

Many reproductions of pictures and sculpture

show how faithful artists have been in their delineation of such diseases as leprosy, syphilis, plague, and rickets. Historians have described these conditions with pains, and medical literature has referred to them with particularity, but in the written accounts stress is so easily laid upon other than essential things that for the purposes of diagnosis the artist often gives the larger help.

(To be continued.)

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LOST MOSAICS AND FRESCOS OF ROME OF THE MEDIEVAL PERIOD; a publication of drawings contained in the collection of Cassiano dal Pozzo, now in the Royal Library, Windsor Castle; C. R. MOREY; 77 pp., 7 pl., 17 fig. Princeton (University Press); London (Humphrey Milford), 8s. 6d., \$2.00.

In 1762, a great collection of drawings and prints, which had been one of the chief possessions of the library of Cardinal Albani, was bought by George III. It is now in the library at Windsor Castle. The major portion of this collection consists of the drawings assembled by the Commendatore Cassiano dal Pozzo, who died in 1657. Among the first sixteen volumes of the collection, in which these are preserved, are two volumes labelled "*Mosaici Antichi*". The name is misleading, Mr. Morey tells us, for most of the drawings are copies, not of mosaics, but of frescoes and objects of minor arts, of Christian origin. They are chiefly done in pen and colour or wash, with the addition of gold in the case of mosaics; and appear to have been executed at various dates, during the last years of the 16th century, and the first half of the 17th century. It is from these volumes that the drawings, now published for the first time, have been drawn. They are "copies of mosaics and frescoes which once decorated the churches of Rome, but which are now destroyed, either in whole, or in part; or are so much changed by restoration, or repainting, as to bear little resemblance to their original appearance".

The first section of the book deals with the fresco which once decorated the apse of S. Lorenzo in Lucina, a work probably of the 12th century, of which no traces now remain. The changes which time has brought about in the tribune mosaics of S. Francesca Romana, formerly S. Maria Nuova, in the apsidal mosaics of S. Teodoro and SS. Cosma e Damiano—the last "easily the most beautiful in Rome,"—are set forth in the next three sections of the work. The frescoes which adorn the vaults and walls of a little oratory behind the apse of the ancient church of S. Pudenziana, are next dealt with. "They are half ruined now", adds Mr. Morey, "and almost unknown". Three of the "stories", with the decorative paintings on the vault, are here reproduced from the Windsor drawings. They are ascribed by Wilpert to the end of the 11th century,

on account of their resemblance in style to the frescoes of that period in the lower church of S. Clemente. In the next section of his book, Mr. Morey proposes a new reading of the inscription which was once to be seen on the mosaic decoration of the lower part of the apse of S. Maria in Trastevere; the work of Pietro Cavallini, according to Ghiberti. This inscription, of which little more than the name "Petrus" has been preserved in the two old copies here reproduced, Mr. Morey now proposes to restore in accordance with the formula used by the mosaicists, thus: [HOC OPVS M]VS[IVVM FECIT] PETRVS [PICTOR]. The last two sections of the book deal with the frescoes which are still to be seen in a sadly damaged state, in the tribune of S. Passera, and those which once adorned the chapel of S. Nicholas, in the palace of the Lateran. The elongated figures in the frescoes of S. Passera, executed about the middle of the 13th century, already anticipate the elegant proportions of Cimabue. The copy here reproduced of the lower fresco of the apse, fortunately preserves not a little of the character of the original. The Papal chapel of S. Nicholas was built by Calixtus II, 1119-1124; but it appears to have been decorated by the anti-pope Anacletus II. The chapel and its frescoes were destroyed, when the present palace of the Lateran was built in 1747. These frescoes were especially interesting as iconography. "The whole decoration of the chapel of S. Nicholas", writes Mr. Morey, "and of the chambers that adjoined it, was a pictorial allegory expressive of the temporal supremacy which was the ideal and aim of the Popes of the 12th century". Mr. Morey also tells us: "The group of drawings, here discussed, by no means exhausts the number of copies of importance contained in the *Mosaici Antichi*, and I hope soon to publish others in the collection which will be of interest to the student of mediæval Rome". It would certainly be of immense interest to the student of Italian painting in general to possess assembled all the old copies to be found of the works which Giotto and his immediate predecessors and followers executed in Rome. Let us hope that such a project does not lie beyond the scope of Mr. Morey's future studies.

H. P. H.

SCHRIFTEIGENTHÜMLICHKEITEN AUF ÄLTEREN HOLZSCHNITZTEN als Hilfsmittel ihrer Gruppierung; WILHELM MOLSDORF; 18 Tafl. Strassburg (Heitz, "Studien zur deutschen Kunstgeschichte", 174), M 7.

In this short monograph Herr Molsdorf attempts to find in the Gothic script accompanying some 60 early pictorial woodcuts peculiarities of form which may help to decide the date and provenance of the prints. He confines his inquiry to easily accessible volumes of reproductions and to German, Swiss, French and Netherlands prints. He points out candidly the uncertainty of the evidence, when isolated, owing to the tough material of the blocks blurring the lines, and to the fact that a single scribe is liable to form the same letters differently on one page, as we know from signed script. Nevertheless he has discovered in the script itself certain broad initial indications of time and place. The most frequent distinctive characters are to be found among what printers call the "lower-case" letters which have horns or tails protruding beyond the common alignment, such as b, f, h, k, l. These occur in all the localities considered, and may be traced throughout the illustrations. As to particular letters and places, a with an inverted circumflex over it and i with a dash instead of a dot are characteristic of Ulm writers. The variety of s which resembles a Roman capital B angulated, and two forms of r, the erect one, still used, which Herr Molsdorf calls "gerade", and the sloped form, no longer used, like a Roman s reversed and angulated, which he nevertheless calls "rund", are characteristic of French scribes; while the Netherlands scribes often used as well a third form of r described by Herr Molsdorf as "eine höchst bizarre Gestalt des r, dessen Grundform das runde r bildet jedoch mit einer einknickung in der Mitter", though it is surely much more like the second half of the ordinary black-letter lower-case k. Herr Molsdorf does not imply that these peculiarities are to be found only in the schools named, but are sufficiently frequent in them to give a preliminary clue to the provenance of the script in which they occur, or to add evidence corroborative of the style of the designs. His clear collotype reproductions illustrate his propositions well.

K. Y.

MEMORIALS AND MONUMENTS; LAWRENCE WEAVER; over 250 illust. London ("Country Life"), 12s. 6d.

It is a curious thing that the development of funerary art has never yet found a historian to trace it from its prehistoric beginnings to modern times. For though men commemorated their dead by rude drawings on the rude walls of their cave-dwellings before they attempted even the most primitive architecture, the story of the funeral monument still remains untold. Mr. Weaver's book is not—and does not pretend to be—an exhaustive archaeological treatise. It is, in fact, more topical in character, and has been called forth by the European upheaval now absorbing all our thoughts. He offers a generous collection of examples old and

new for the guidance of those whose painful duty it is to raise some memorial to their relatives who have perished in the great war. One chapter deals with the history of the subject in England from the middle ages to the present day, and is followed by others giving valuable information as to lettering, choice of materials, and design. But the most important part of the volume is that in which he defines the proper relation of the sculptor's and the architect's functions in this form of art. Every artist must be grateful for these timely hints, for by following them many of the vulgar monstrosities now defacing our churches all over England might have been avoided, and Westminster Abbey—our national Valhalla—would have been spared much sacrilege. The absurd architectural details designed by famous sculptors even in recent days have frequently ruined the effect of their own sculpture. Mr. Weaver pleads for simple memorials, such as mural tablets in bronze, marble or wood, and illustrates excellent examples. He purposely says little of more ambitious monuments, involving groups of statuary or occupying much floor space, though his suggestion of a memorial cloister and garden (pp. 390-3) is delightful. In various minor points he invites criticism. It is risky to assert, as he does on p. 74, that twisted columns are "always a pleasing convention", and surely those illustrated, from S. Stephen's, Walbrook, contravene every sound principle of design. He is perhaps unduly chary of encouraging Gothic design. In his remarks on baroque influence in England, he does not make it clear that it appears more prominently in funerary art than in any other branch of design. The lettering of the tablet to Sir Christopher Wren (p. 78) is remarkably bad considering its date. Mr. Weaver might have said more in condemnation of some of the marble horrors at Westminster, with their heavy curtains and leering skeletons. A few misprints have escaped notice, and presumably the reference to a "fat" design (p. 45) is one of these. A recent work by MM. Mayor and Rambert, "Architecture et Sculpture Funéraire" (Paris, 1911), might well be added to the bibliography.

M. S. B.

DIE QUELLEN DES KÜNSTLERISCHEN SCHAFFENS, Versuch einer neuen Ästhetik; ERICH MAJOR; pp. 181. Leipzig (Klinkhardt), geh. M. 5, geb. M. 6.

I regret that the review of this book is somewhat belated, for it is an interesting and careful essay, though rather academic. All the usual ground is gone over, most of it ably. Herr Major points out that "enjoyment" is, of course, no criterion in art; he shows the part played by the desire for expression, and how the "creative idea" was a late development. There are two great principles in our lives, "Economy" and what Herr Major calls "Funktionslust": the former produces unity, the latter multiplicity. Both these principles are essential to great art. Two other causes of artistic production are aspiration, erotic aspiration, and

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the desire for immortalization (*Verewigung*), as Gustav Mahler says; "Thou wilt die in order to live". There are many parallels between art and love. The author goes into Freud's theory that "everything has a sexual basis". There are two kinds of "Economy", objective and subjective; the objective produces the realists, the subjective style (this invidious distinction is Herr Major's). The author is pessimistic about modern art and is especially hard upon realists. He deems cubists and "expressionists" outside serious consideration. Herr Major also censures "the modern craze" for depicting light positively, and quarrels with Manet. Such methods he considers "geistige Prostitution", the importance of the "human" element is rightly pointed out. Rembrandt developed "pity for human beings". The artist himself, according to Herr Major, is not considered enough. Architecture has a special advantage among the arts in that it is, in a certain sense, immortal, until actually "ruined". Painting is a middle point, and since Meyerbeer "the picture" has had its place even in music. In sculpture realism and idealism blend. *Sunset* is an example of futility in beauty, for the sun then shows its finest splendours. The author does not give a bibliography, but refers constantly in footnotes and in the actual text to writers of all ages from Plato to Nietzsche.

G. N. P.

ANIMAL SCULPTURE: suggestions for greater realism in modelling and in pose; WALTER WINANS; 26 illust. New York; London (Putnam), 7s. 6d.

The object of Mr. Winans's book is explained by its sub-title "Suggestions for greater realism in modelling and in pose". Copy nature, says Mr. Winans, and "in every detail in which you have succeeded in imitating nature (if ever so slightly) you will achieve the artistic and sculptural, but where you have altered or improved nature the result will be ugliness, deformity, and incongruity". So uncompromising a statement leaves the reviewer nothing to say. Granted Mr. Winans's postulate, his book, with its practical advice on sculpture—some of it very wise—and its interesting information about animals, gives a pleasure which is certainly not impaired by any smiles that may be raised by the author's downright confidence and simplicity. Possibly the work is rather for the lover of animals than the lover of animal sculpture; but then, for Mr. Winans and all who think with him, a love of animal sculpture is only a by-way of love for animals.

H. H. C.

THE METROPOLITAN MUSEUM OF ART: GREEK ETRUSCAN AND ROMAN BRONZES; GISELA M. RICHTER, Litt.D. (Metropolitan Museum of Art) New York; xlix + 491 pp., illust.; \$5.00.

Students of antique bronzes have observed with admiration the acquisition by the Metropolitan Museum during recent years of many of the most remarkable pieces that have come into the market. Nevertheless this catalogue will come as something of a surprise to those who have not seen the

Museum, and have therefore failed to realize the mass of excellent material that is now collected there—material which goes some way to justify Miss Richter's statement that the collection of bronzes now ranks among the best in the world. Apart from the Cesnola collection, which was acquired in 1872 and 1876, and which contains a vast quantity of interesting material but little that is of high artistic value, the history of the collection hardly dates back earlier than the gift by Mr. Henry Marquand of some twenty-five bronzes in 1897. It is a wonderful record that Miss Richter can show for less than twenty years. A brief introduction deals with the technical processes of producing bronzes, and with questions such as the nature of patina. There is also an interesting section on what is popularly known as the bronze disease, but is really only the decay of the material by chemical action. Miss Richter remarks that "the destruction is sometimes so rapid that an ancient coin may be converted into a shapeless, powdery mass in a few months". She must have been unfortunate. The present reviewer's experience of ancient coins, extending over many years, includes no single instance of a bronze coin suffering to this extent. With lead, on the other hand, it is a common occurrence. Bronze coins from Syria occasionally develop a curious white decay, which seems to be quite different from the green decay referred to; the mischief in this case is usually localized and does not spread. In nearly every way the book is a model. The half-tone illustrations are excellent; the descriptions are accurate and scholarly, and the bibliographies attached to each entry are quite adequate. The arrangement by which objects which originally served as mere ornaments, like the beautiful Siren vase-handle No. 80, are catalogued together with statuettes, because of their sculptural interest, is apt to be confusing, and to make the catalogue appear scrappy; but any other arrangement would doubtless have had equal disadvantages. The most important object in the collection is the 6th-century Etruscan chariot from Monteleone; as the only genuine complete ancient chariot in existence, and as an example of Etruscan craftsmanship working on Ionian models it has very great archaeological interest. Otherwise it has all the faults of Etruscan art, faults which Miss Richter, of course, recognizes. Another Etruscan work is the statuette of the girl (No. 56), which is quite charming, in spite of the unintelligent management of details which the artist has misunderstood in his original model. But bronzes like this are not really on the same plane with the Greek statuettes, such as the fine archaic *Diskos-thrower* (No. 78). Of the fine period of the 5th and 4th centuries the collection contains little of importance. Coming down later, we find a very interesting portrait-statulette, supposed to represent the Epicurean

Hermarchos; an *Aphrodite* in the attitude of Praxiteles's Cnidian, but void of the dignity which still inspires the best of the marble reproductions; and Mr. Morgan's *Eros* (which, being on loan, prompts the question whether it is a sound principle to include loans in a permanent catalogue). Among the works of the Roman period we notice first the attractive statuette of a boy, in which Miss Richter, writing in the "Bulletin" since her catalogue was published, inclines to recognize either Caius or Lucius Caesar. Then there are the splendid Altman bust of a man; the *Agrippa* (a certain identification, though Miss Richter queries it); and the colossal statue (nearly 8 ft. high), in heroic nudity, identified, on the ground of a somewhat doubtful resemblance to the coins, with Trebonianus Gallus. An admirable figure of a pantheress, studied with great vivacity—although it is true we cannot say whether she is in rage or play—is the most important of the animal statuettes. We have no space to deal with the second part of the volume, which contains the implements and utensils, a large proportion of which is supplied by the Cesnola collection. Miss Richter is to be congratulated on a very careful, scholarly and useful piece of work.

G. F. H.

SVA; SIR GEORGE C. M. BIRDWOOD, K.C.I.E., C.S.I.: ed. F. H. BROWN. London (Lee Warner), 12s. 6d.

India, as known to our ignorant minds at home, has had no truer or doughtier champion than Sir George Birdwood, the writer of the various detached essays, which have been collected together in this volume, illustrating, as the editor says, the untiring activity of the author's mind and the wide range of his far-brought knowledge. We are not sure that the author's own preface, with its survey or "open vision" of India and its future, is not the most interesting essay in the book. Here, after explaining his title "Sva" as meaning *his*, *her*, or *itself*, and therefore indicating that the essays are, in the author's words, "part and parcel of myself," Sir George Birdwood not only reviews shortly the reciprocal advantages and disadvantages of the British rule in India, but brings it up to date by explaining the so-called "unrest" in India, and by pointing out the grievous and criminal error of the German Emperor in prosecuting the present war "by methods violating all the dictates of reason, and sentiments of humanity, and teachings of religion, as recognized by the Aryan races from the beginnings of their recorded histories in Persia and India and in Europe". Sir George Birdwood is outspoken upon the debt owed by the Indian races to Great Britain, but also on the lessons to be learnt at home, and the necessity for strong and righteous government by the best men who can be sent from home for this great profession. *The Burlington Magazine* is only incidentally concerned with the fascinating history of "enchanted India". The essays by Sir George

Birdwood, here reprinted, on "The Empire of the Hittites in the History of Art" and on "Oriental Carpets" cover so much ground that they must be studied by every student of Asiatic art. It is perhaps characteristic of our national apathy in such matters that the essay on "Oriental Carpets", with its wealth of original study and independent research, was first published by the Imperial Ministry of Commerce, Worship and Education at Vienna in 1893. Sir George Birdwood is a man of strong character and undiluted enthusiasm for his subject; his foible seems to be the amassing and presentment in a constructive form of statements based on historical research which the ordinary reader cannot hope to verify. Orientalists are notoriously inclined to disagree with each other, and we feel tempted to wish for such a good fighter as the late Canon Isaac Taylor for instance to be allotted the task of criticizing the statements, so many of them somewhat amazing, made by Sir George Birdwood in these essays. Perhaps greater enjoyment can be obtained by the reader who listens to Sir George discoursing of India and its marvellous history and, without disturbing his mind about details of historical accuracy, allows it to dwell upon the actual results of the century and half of British rule in India and the vast problems of the future, now day by day advancing into the light and demanding scrutiny and sympathy. For such a task a study of the fine arts in India, the only common language through which east and west can speak to each other, should be indispensable. Art has entered more deeply into the national life in India than into our own at home. This book is admirably printed in the type and manner now associated with the publications of the Medici Society.

L. C.

REPRODUCTIONS—II:—(1) WOODCUTS OF THE FIFTEENTH CENTURY IN THE JOHN RYLANDS LIBRARY, MANCHESTER, reproduced in facsimile, with an introduction and notes by Campbell Dodgson; 17 pp., 8 facsimiles. ("The John Rylands Facsimiles", No. 4.) Manchester (University Press), 7s. 6d.—(2) VIŠVAKARMA, examples of Indian architecture, sculpture, painting, handicraft, chosen by Ananda K. Coomaraswamy; 1st series, 100 examples of Indian sculpture, Pt. viii, 20 pl., with title page, list of plates, and introduction by Eric Gill; London (Luzac), Bombay (Taraporevala), 4s. (Rs. 3).—(3) FRENCH SCULPTURE OF THE THIRTEENTH CENTURY, 78 examples of masterpieces of mediæval art illustrating the works at Rheims and showing their place in the history of sculpture, with an introduction and notes by Arthur Gardner, M.A., F.S.A.; (Lee Warner) 7s. 6d.—(4) VICTORIA AND ALBERT MUSEUM PORTFOLIOS, etc.: (a) Department of Tapestries; Portfolio I, II, Tapestries, 6d. each; (b) Department of Woodwork; Panelled Rooms, Parts I, 2, 6d. each.—(5) THE DREAM OF GERONTIUS, by John Henry Newman, illustrated by Stella Langdale, with an introduction by Gordon Tidy, 94 pp., 10 illust.; (John Lane) 3s. 6d.—(6) CARTOONS ON THE WAR, by Boardman Robinson, 75 pp., 33 illust.; (Dent).—(7) HAUNTS OF OLD LONDON: being 25 etchings of literary and historical London by Joseph Pennell; in photogravure (Foulis), 1s.—(8) NEW LOGGAN PRINTS, drawn by E. N. New, and reproduced in colotype by Emery Walker, for the University Press, Oxford: (a) Firenze; (b) Exeter College, Oxford; 10s. 6d. each.

(1) Mr. Campbell Dodgson writes an introduction and notes to the 10 facsimiles of 15th-century woodcuts belonging to the John Rylands Library,

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Manchester. This is the 4th number of the Library's admirably produced series. The 10 woodcuts are mostly German. Mr. Dodgson identifies those catalogued by Schreiber in his "Manuel de l'amateur de la gravure sur bois et sur métal au XV^e siècle", and uses his enumeration. Most of the cuts are unique, and several, as will be seen in the following list, were not catalogued by Schreiber. We have here *The Annunciation* (Schr. 28); the *S. Christopher*, dated 1423 (Schr. 1349); both in colour, and also in monochrome; *S. Anthony the Hermit* (Schr. 1222); *S. Bridget of Sweden* (Schr. 1289); the "*Paternoster*," "*Ave*" and "*Credo*" in German, with a vignette of *God the Father*, signed "Fricz Creuzner"; a pair of roundels, the *Manus Dei* (unknown to Schreiber) and the *Agnus Dei* (Schr. 1784); a dotted print, *The Agony in the Garden* (Schr. 2241); and in one cut, *The Stigmatization of S. Francis*, *S. Anthony of Padua's Miracle with the Ass*, and the arms of Innocent VIII. The *S. Christopher* is the one which, since its discovery, has become probably the best known woodcut in the world, owing to its frequent reproduction and its reputation as the earliest yet discovered.—(2) The finest objects illustrated in this part of "Viśvakarmā" are the colossal *Buddha* (1) and *Devī* (45); the *Sripada* (feet of Buddha) (23), a sort of frieze with worshipping figures, very finely composed; the *Buddha* (24); the *Devī* (*Durgā*) (45), a very spirited battle scene, rock-cut; and a rock-cut, life-size elephant (98). This part completes the 1st series of 100 illustrations of Indian sculpture, chosen and explained in brief notes by Dr. Coomaraswamy, and I much regret to learn from his editorial note that the remainder of the series dealing with architecture, painting and handicraft cannot be continued at present. The sculpture, complete in itself, can now be obtained either in 8 parts or bound, and by means of the ingenious system of enumeration already noticed here can be arranged either in subject order, or in the order of appearance. The value of the volume is increased by a short preface, all the more interesting because it is written by the sculptor, Mr. Eric Gill, from a racial and ethical point of view far removed from the ideas which animate the sculptures themselves. Mr. Gill's sympathetic and idiosyncratic note tempts to further comment than can be made now, but it is to be hoped that he will soon write more and equally well on the subject.—(3) In Mr. Gardner's introduction to the Medici Society's 1st portfolio, "French Sculptures of the 13th century", he notes that, though most of the finest Gothic sculpture falls within that century, it is chosen to open the series mainly from considerations of space. He emphasizes two points as important, that the statues were carved of the same stone as the buildings, and that most of them certainly had a didactic purpose. The beautifully "thin" texture of some of the drapery, especially

at Chartres, should be noticed. The example of the different ways of treating drapery is shown in the *S. Peter* (Chartres) and the *S. Rémi* (Reims), both produced c. 1220. S. Nicasius was beheaded by the Vandals c. 400; his statue has been destroyed by the Vandals of 1914-1915, as Mr. Gardner has already illustrated in these pages [*B. M.*, Vol XXVI, p. 53; Nov., 1914]. Among many interesting evidences of social custom, note in the *Herodias* (Rouen) the long plaits, "against which S. Bernard protested as signs of vanity and luxury." In the same scene Salome is represented in the mediæval manner, as a tumbler dancing on her hands. In *The Last Judgment* (Reims) Mr. Gardner draws attention to the urns from which some of the dead are rising, as showing "that antiquity was included in the judgment". As usual, ecclesiastics are among those being driven to hell, thus indicating the equity of perdition. The beautiful *Bishop* and *Queen of Sheba* were among those ruined by bombardment, as was also the "smiling" *Angel*, of which the head is lost. The reproductions are indistinct and would have been much better in half-tone, which, in the reviewer's opinion, suits statuary much better. Mr. Gardner's essay is, in fact, the more successful part of the portfolio, which is, however, very neatly reproduced and commendably convenient in form for reference.—(4) Victoria and Albert Museum Portfolios, etc.: (a) *Tapestries*, Pt. I, II. Each part contains three reproductions with short descriptive notes. In Part I the reproductions are in half-tone and in Part II in collotype, which, it is claimed, represents the textures better, a point, however, on which the reviewer differs from the editors. Four of the subjects are English, one is Flemish (c. 1500) and the other Brussels (16th c.). It is a pity that the descriptions of the scenes, often scarcely necessary, cannot be read with the illustration before the reader. The plates in Part I are not consecutively numbered, so that the parts seem to be intended for re-arrangement when all have been issued. (b) Two parts of a series issued by the Department of Woodwork may be noticed here, "The Panelled Rooms", I Bromley, II Clifford's Inn. Both parts contain good plates (Part I, 16; Part II, 12), histories, descriptions, full bibliographies and lists of the Museum collection of photographs of rooms.—(5) We are concerned here only with Miss Stella Langdale's illustrations to "The Dream of Gerontius". The designs are of the nebulous type, and do not seem to the reviewer likely to affect much the appreciation of either enthusiastic or moderate admirers of the poem. Apart from the merely negative effect of the illustrations, Mr. John Lane has produced an edition well printed and convenient to handle, though the cover is by no means attractive.—(6) "These drawings are selections from cartoons published, for the most part, in a daily newspaper. They represent the emotions evoked by the news

from day to day, and make no pretence to a philosophic view-point. They do seek to express, however, a deep conviction that Germany is chiefly to blame for the war." This is all that the American caricaturist, who has drawn and collected these interesting cartoons, has to say about them, and there is little more to be added, for they have the essential merit of speaking plainly enough for themselves. Mr. Robinson is not a great caricaturist; for instance, he is a careless draughtsman, and is too inclined to yield to the influence of predecessors, so that his collection lacks individuality, but he is sincere and vigorous, and avoids, for the most part, the mere sentimentality or abusiveness in which most of the popular Anglo-Saxon caricaturists have expressed themselves during the war.—(7) This is a neatly produced little book containing reproductions of pleasing examples of Mr. Pennell's art, but the photogravure process causes an effect of blurring and indecision in the lines, which shows that their full value has not been preserved. Though reminiscent of Mr. Pennell, the reproductions do

not give an adequate idea of his accomplished work. A descriptive paragraph accompanies every illustration.—(8) Mr. E. H. New's *Exeter College*, reproduced in collotype by Mr. Emery Walker for the University Press, Oxford, is his latest addition to his "Loggan prints". Mr. New's Oxford drawings have been noticed here on several previous occasions, and little more remains to be said about them. The appearance of Royal Garrison Artillery issuing from the Exeter College Gatehouse strikes the eye as incongruous, but is in accordance with the convention which Mr. New affects, since it marks the year of the drawing, 1915, during which the College was the headquarters of the 128th Battery. As regards Mr. New's Oxford drawings, a long series of English topographical prints has trained the eye to the necessary schematization, but it is more difficult to apply the method to an Italian scene, and his attempt, in his penultimate drawing, *Firenze*, to transfer the method to Italy cannot be considered very successful. The best thing in that drawing is the wreath with putti at the foot. X.

A MONTHLY CHRONICLE

THE BRITISH SCHOOL IN ROME.—At the annual meeting of the Archæological Faculty of the British School at Rome held on December 7, in the rooms of the Society of Antiquaries at Burlington House, the Assistant Director, Mrs. Arthur Strong, gave some account of the work of both the students and the staff during the past year. Two students—Miss Mary Taylor and Mr. H. C. Bradshaw—of the Faculties of Archæology and Architecture respectively, have produced an interesting reconstruction of two of the Etrusco-Latin Temples of Civita Castellana (the ancient Falerii) on a site known as Lo Scasato. The smaller and older temple dates from the end of the 4th century B.C., and was succeeded by a larger building on or near the same site, the fictile decorations of both being now in the Villa Giulia. To the earlier temple belongs a remarkable series of terra-cottas of the early Hellenistic period, including a dramatic *Apollo* and a fine *Head of Artemis* which, though little known, are striking examples of the Græco-Ionian sculpture that developed towards the close of the 4th century mainly under the influence of Scopas, and which was to culminate in the school of Pergamon. Very remarkable likewise are the groups and single figures from the antefixes or tile-ends, many of which are not inferior to the best terra-cottas from Smyrna or Myrina. To the later and larger temple belongs a characteristic heavy cornice composed of a complicated series of mouldings surmounted by a beautiful cresting *à jour*; the winged genii of the tile-ends and the soaring acroterion recall the Ionian origin of all this Latin fictile decoration. The various fragments have been most carefully worked up by Mr.

Bradshaw into fine drawings showing the façade and side elevation of the temple and enlargements of the details; it is a piece of work which promises well for the future of the Architectural Faculty, and is of special interest as the first fruits of the joint work of the Faculties now grouped together as the British School at Rome.

Mrs. Strong's description of the work done by the Archæological Faculty on the second volume of the catalogue of the municipal collections of Rome (which like the first is edited by Mr. H. Stuart Jones) was followed with intense and appreciative interest, illustrated as it was by slides of representative examples of the different classes of sculptures. The name of the Palazzo Conservatori mainly calls up recollections of the *Wolf*, the *Spinario*, the "*Esquiline Venus*", and the superb *Half figure of Cominodius* resting in the starry globe and crossed cornucopiæ. Mrs. Strong showed, however, that many discoveries may yet be made among the somewhat neglected copies of the collection, Græco-Roman and otherwise, and instanced a fine archaic head of Dionysiac type which, from its enigmatic smile and sensuous expression, she interprets as a *Priapus*, a copy probably of the famous cultus statue at Lampsacus. The new volume is to deal very fully with the fine collection of bronzes (which includes a striking Romano-Byzantine portrait thought by Mr. Stuart Jones and Mrs. Strong to represent Constantius II) and with the bronze furniture and votive reliefs. In both parts of her paper Mrs. Strong struck the same note as in her recent "*Apotheosis and After Life*"—the note of unity, not of opposition, between the two great civilizations

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of Greece and Rome, and ended an inspiring sketch of the debt of Europe to the Roman Empire with the expression of a hope in which all will join her, that through the channel of the new British School in the Villa Giulia, Great Britain may head a movement for the rehabilitation of the great traditions of Latin humanism to which we owe some of the highest intellectual efforts of our race.

KATHARINE A. ESDAILE.

THE LONDON GROUP.—In the year of grace 1915 the London Group is certainly the newer English Art Club of the two. Here is Mr. Gertler, legitimate and sturdy child of the Slade School though he be, left, like a foundling in a copy of the "Times," on Mr. Marchant's doorstep. Has the old New English reached the critical age when she is no longer able to suckle her own offspring? For Mr. Gertler has passed master-painter, and no jury of painters has the right, it seems to me, to reject him. Whether we like the Biblical-jocular or not is another question. The Biblical-jocular runs through the sketch-clubs of every art-school like the whooping cough. Why should not a student here and there try the Biblical-sublime? It may be a little out of fashion at the Café Royal, but good things have, I am assured, been done in that line.

I have often thought that it would be an excellent addition to every painter's education if he were compelled to write, in parliamentary language, say once a week, a clear statement of his opinion of some other painter's work. In France the painted form is freely defended or attacked by the spoken word. The tongue was made before the brush. "*L'on discute. Quoi? L'on s'engueule même.*" No harm is done, and methods and doctrines are threshed out and elucidated. We are too prone in England to shame-faced muteness. The sacredness of how precarious vested interests might be endangered by incautious speech! So our æsthetic campaigns are apt to take the form of silent huff and speechless counter-huff. "So-and-so is no gentleman". "Why?" "He doesn't admire Sargent—or M. or N.—as the case may be".

Mr. Nevinson is more interesting in the New English Art Club than in the London Group. His *Camden Town* (that I should live to see it spelt with a "p") has dramatic intensity and depth, and a quality that is lacking in the somewhat theoretic simplification of his war pieces. The irony of labels is demonstrated by the same painter's *Bridge at Marseilles*. This manner of cutting up and shuffling a design is what is called Futurist. Can anything be more irrevocably *passé*? It is probable that the future lies rather in the pedestrian direction, indicated by Miss Gosse's painting and Miss Godwin's admirable drawing.

Mr. Gilman touches a high level in his *Leeds Market*. The intricate drawing of the roof in

tones of artichoke green and artichoke violet is an expression of something only found by a born painter intensely interested in his subject. Mr. Ginner's *Timber-yard* shows the same omnivorous interest and burning patience, but his touch is less instinctive and less varied. Mr. Walter Taylor makes an easy transference into oil-painting of the admirable qualities that have for some years distinguished his water colours. The transition looks as if he might find in it the completion of his talent. Mr. Fox Pitt's water colours seem to me the ideal of what a water colour should be. A water colour without lightness and transparency has lost its reason for being. The brothers Nash are always interesting, Paul with his head, where a poet's should be, in the clouds, and John, like the child that the painter should be, putting his brush in his mouth to tell us what he has seen in the field and on the farm that afternoon. The reaction is towards telling us something rather than copying something.

The artist who has always thrilled me in these and kindred groups is Miss Thérèse Lessore. One asks oneself at first what are these strangely bowed and writhing shapes and what are they about, and one ends by finding that they are more alive than many a figure which appears at first to be better done. It is a mysterious gift. There is a fellow leaning on his bicycle who really leans, an old woman walking away in a wood who really walks. It is an astonishing art that has given us something new. Miss Lessore has the gift of stimulating perpetual curiosity, and of leaving it unsatisfied. I am always wishing that she would tell us a little more here and there. Perhaps if she did the spell would be broken.

WALTER SICKERT.

THE SENEFELDER CLUB.—Will the forms of art, in the pre-war time so enthusiastically heralded by the so-called "extreme" groups, be swept into oblivion by the sobering effect of the cataclysm through which we are passing, or are they destined to grow and develop and subject to themselves all the existing media of artistic expression? The question is particularly important as regards lithography, which like no other medium has continually suffered from breaks in artistic tradition, following upon the changes in popular taste. It is true that the graphic arts have generally found little favour with our iconoclasts, but the case of lithography gives special cause for apprehension in view of the obstacles which the modern adepts of this art have had to overcome in order to install it again in popular favour. I am not an unqualified admirer of everything "extreme" and "original", but I admire lithography as a medium, and I do believe that the lack of appreciation of its wonderful resources by the younger artists testifies once more to the general fickleness of our artistic culture

which is still unable to take full stock of the means of expression at its command. Forms of expression may and must change; the accumulated experience and the knowledge of means must be handed over from one generation of artists to another. This year's exhibition of the Senefelder Club, an organization which has done much to revive interest in lithography, seems to point the moral. The exhibition abounds with work of merit and distinction. But the "younger spirit", the probable link with the future, finds only a flickering reflection on its walls. Therein lies the danger, which will not, I venture to hope, be overlooked by the Club.

Except for such apprehensions the show itself will be a real joy to every lover of lithography. Perhaps it is not the best that we have seen, but in the present circumstances it does great credit to its promoters. To start with the President, I must frankly express some disappointment. On several occasions I have found Mr. Pennell's works a source of intense joy and admiration. There has always been present the consciousness of a peculiar harshness in Mr. Pennell's art which kept one at arm's length and required a special effort for assimilating its spirit. But once this sympathy was effected, the ash-grey languishing world of the artist's vision, virile, serene and sagacious, revealed itself to the observer as a reality of the most profound significance. Such was my impression of the *Panama* set. The *Castles in the Air*, however, have failed to capture my imagination. Whilst their backgrounds seem mordant in their aridness, the strange quality of the masses of black and the excessive modelling in the foreground disturb and even pain the mind. I quite fail to assimilate the spirit of this series.

Virility and concentrated force are well represented in Mr. Hartick's *Man on the Hill* and *Widower*, each drawn in a different manner but both rich in quality and vigorous in effect. One of the most striking lithographs in the show is Mr. Copley's *Books*, the palpitating black of its huge window, streaming through the lighted frame, filling it with some kind of tangible reality. His *Flute Player* is remarkable for its tone and its flat planes in modelling. We have in Mr. Copley an artist of strikingly individual perception inclining towards the grotesque and mystic. He is in his happiest mood when using flat masses of tone, whilst his pure line work is somewhat more strained and less convincing. This is seen in the drawing of the figures even in the *Books*.

Miss Gabain has a number of very pleasing designs marked by a skilful decorative treatment and a delicate feeling for the quality of line. Another woman-artist, Miss Langdale, who, I believe, exhibits at the Club for the first time, should be specially praised for the purely graphic method she employs and the peculiar woolly quality of her tone in *Reculver Towers*, and *The Canal, Canterbury*. The wonderful feeling for stone shown by Mr. Becker in his earlier lithographs is not so apparent in his *Ploughing* and *The Plough*, which look too much like ordinary wash drawings; his other two exhibits are nearer to his former manner. I have also to note the fine *Apple Gatherers* and *Lucien Pissarro* by Mr. C. H. Shannon, Mr. Strang's *Mother* classical in spirit and treatment, M. Steinlein's two prints marvellously economic in line and yet intensely expressive, and Mr. Jackson's crayon portraits; in his bigger landscapes he does not seem to have found himself completely.

ALEX. BAKSHY.

GERMAN PERIODICALS

JAHRBUCH DER KÖNIGLICH PREUSSISCHEN KUNSTSAMMLUNGEN, 1914. Band xxxv, Heft 2-3.

An article by DR. VON BODE is devoted to setting forth a claim that there exist a large number of works in clay and stucco by Lorenzo Ghiberti. As a starting point is taken a relief of the *Madonna and Child* lately added to the Berlin Museum, the pedestal of which contains a reclining figure of a woman corresponding to a figure in one of the bronze doors of the Florence Baptistery by Ghiberti; while in the group itself Dr. von Bode detects affinities of style to a figure of a woman with her child in her arms, in Ghiberti's relief of *Moses Receiving the Tables of the Law*. A long series of other Madonnas (among them two statuettes in the Victoria and Albert Museum) are assigned to Ghiberti on evidence of varying strength. —PROF. HÜLSEN discusses the large early woodcut of Florence in the Print Room at Berlin (Lippmann, "Wood-Engraving in Italy", p. 30 sqq.) and is able to prove that it must be regarded as a copy after an engraving by Francesco Rosselli, probably executed between 1485 and 1490, of which a fragment has lately been discovered in the print collection of the Società Colombaria at Florence. —DR. DEMMLER writes on the great altar-piece in the Münster at Breisach on the upper Rhine, a typical example of the late Gothic style of German wood-carving, inscribed with the initials "H.L."; the writer assigns to the workshop of the same artist another altar-piece in the neighbouring village of Niederrothweil,

and two statues in the Germanisches Museum at Nuremberg. Dr. Demmler agrees with those who hold this master "H.L." to be a different person from the sculptor Hans Leinberger; but he contends, and goes into a very elaborate argument to prove, that the "Master of the Breisach Altar-piece" is identical with the anonymous German engraver using the initials "H.L." as his signature. —A well-illustrated article by DR. OLDENBOURG deals with that fascinating and but little-known artist Jan Lys (c. 1590-1629), a native of Oldenburg, who first studied in Holland and then went to Italy, visiting Rome and eventually settling in Venice, where he died. The art of Lys shows the influence of Caravaggio and the Venetians, but has a very personal character and anticipates the style of the Venetian rococo painters, and more especially G. B. Piazzetta in a remarkable manner. —BARON VON HADELN makes a valuable contribution to the study of Venetian 16th-century art in an article entitled "Veronese und Zelotti". A proper differentiation of the individualities of these two artists has long been one of the desiderata of students, and Baron von Hadeln's paper goes a long way towards supplying this want. In this first instalment a useful statement is given, in tabulated form, of the facts of Zelotti's life known to us; the author then discusses the main tendencies of the school of Verona at the beginning of the 16th century, noting how it successively felt the influence of Raphael and Michelangelo, and dealing at some length with the art of

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Antonio Badile, the teacher of Paul Veronese; the attributions to Badile which were put forward by Wickhoff and have met with very general acceptance are justly repudiated by the author. He then treats of the frescoes painted by Veronese and Zelotti in the Villa Soranza near Castelfranco; the remarkable, strongly Michelangelesque *Temptation of S. Anthony* by Paul Veronese, now in the Gallery at Caen (ordered in 1551) is discussed, and some interesting remarks are offered on the influence of Michelangelo on the Venetian school generally. Having treated of the *Supper at the House of Simon* by Paul Veronese in the Gallery at Turin and the puzzling Bevilacqua *Madonna* in the Verona Gallery, the author proceeds to discuss the work of Veronese, Zelotti, and Ponchino in the Sala del Consiglio dei Dieci, the Sala della Bussola and the Stanza dei Capi in the Ducal Palace at Venice, determining the share which each of these painters had in the decoration of these rooms, which was brought to an end in 1554.

Heft 4.—This number opens with an obituary notice by DR. WINNEFELD of Alexander Conze, the archaeologist. —DR. VON BODE writes on a superb, newly discovered *Portrait of Isabella Brant*, by Rubens, now in the collection of Herr Marcus Kappel, at Berlin; the picture, excellently reproduced in photogravure, may be dated about 1620. —A hitherto unknown drawing by Dürer, in the Print Room at Donaueschingen, is published by DR. BAUMEISTER; it is a full-length *Study of a Nude Woman*, dating from the time about 1505. —DR. WINKLER contributes a note on the "Master of the Dresden Book of Prayers" a Bruges miniaturist of the time about 1500; three pages with miniatures now in the Louvre are shown originally to have formed part of the Dresden Book, and various other works are ascribed to the master. —DR. ESCHERICH attempts a new reconstruction of Konrad Witz's Heilsspiegel-altar, suggesting that a picture of *The Trinity* and *The Visitation* in the Berlin Museum (No. 1673) may be a free copy after the lost central panel of the altar-piece, and discussing various personalities among the following of Witz. —A picture by Hans Pleydenwurff, lately acquired for the Berlin Museum, and representing *God the Father and the Dead Christ*, with portraits of the donor, Jörg Haberköfer of Straubing and his wife, forms the subject of a note by DRS. SOLLEDER and ABRAHAM.

The "Beiheft" of Band xxxv contains a collection of letters exchanged between Frederick William IV of Prussia and C. F. von Rumohr, the art historian.

1915, Band xxxvi, Heft 1.—DR. VON BODE contributes some explanatory notes on the designs for the new Asiatic Museum, to be erected at Berlin, in the suburb of Dahlem. —DR. FRIEDLÄNDER writes on an anonymous personality among the following of Quentin Massys, known as the "Master of the Mansi Magdalen" from a picture formerly in the possession of the Marchese G. B. Mansi of Lucca and now in the Berlin Museum. The *œuvre* of this artist, in Dr. Friedländer's reconstruction, comprises eleven pictures in various collections. —DR. KERN gives a careful analysis of Paolo Uccello's methods of perspective, as evidenced in those drawings by him which represent the polygonal framework of a "mazzocchio", the circular headdress in use at the beginning of the 15th century. Mr. Roger Fry's remarks on Uccello's attitude towards perspective, published some time ago in this magazine (Vol. xxv, p. 79, etc.) have apparently escaped the notice of the writer. —DR. HILDEGARD ZIMMERMANN discusses the woodcuts by Hans Burgkmair, Sen., for the Genealogy of Maximilian.

Heft 2. An important paper by DR. FRIEDLÄNDER deals with a group of artists described by him as "the Antwerp Mannerists of 1520", who are responsible for the mass of Netherlandish pictures for which the name of Herri met de Bles has tended to become a generic label. Dr. Friedländer distinguishes five main groups of pictures, viz.: (a) the group of the Munich *Epiphany*; (b) the group of the Milan *Epiphany*; (c) the group of the Groote *Epiphany*; (d) the group of the Antwerp *Epiphany*; (e) the group of the Lubeck altar-piece. The number of pictures thus classified is 76, a number of drawings also coming in for notice. The author does not, however, claim that each of these groups must be connected with one single artist; on the contrary, he thinks it possible that one and the same fashion may have been followed in various workshops. —DR. FISCHER writes on a drawing of the *Magdalen* by Raphael, which came to the Berlin Print Room with the Beckerath collection, and was long regarded as a work by Timoteo Viti. This drawing, and

another, now in the collection of Baron E. de Rothschild in Paris, representing S. Catherine, have served as cartoons for a diptych, at present untraceable, although known from a photograph. —A further instalment of Baron VON HADELN's paper on Veronese and Zelotti deals in the first place, with the activity of Paul Veronese during the next few years after 1554. The author discusses the important and little-known *Transfiguration* at Montagnana (1555); the painting on the ceilings of the sacristy and church of S. Sebastiano at Venice (1555-6); the portrait of Pasa Guarienti at Verona (1556); Veronese's share in the decoration of the ceiling of the Libreria di S. Marco, carried out in 1556-7 by seven artists, among them Zelotti, one of whose *tondi* is aptly compared with a fresco in the Villa Emo at Fanzolo; the joint activity of Veronese and Zelotti in the Palazzo Trevisan at Murano (reference has recently been made in these columns, *antea* p. 107, to some hitherto unidentified copies after the lost frescoes in that building); and the frescoes in the choir of S. Sebastiano (1558), with which the author associates the *Family of Darius* in the National Gallery for reasons of style. The instalment concludes with an exhaustive discussion of Zelotti's paintings in the rarely visited monastery of Praglia near Padua. —DR. BIEHL publishes a marble statue of S. Sebastian in the cathedral at Como, attributing it to Andrea Sansovino.

Heft 3.—PROF. GOLDSCHMIDT discusses the fragments of a noble group of the *Crucifixion*, in carved oak, acquired in 1913 for the Berlin Museum from the Moritzkirche at Naumburg. It is one of a long series of similar groups executed for various churches in Saxony, and may be dated about 1220. —DR. HABICH deals with a series of nine medal models in wood (divided between the Coin Cabinets of Munich and Berlin, the Germanisches Museum at Nuremberg, and the collection of M. Engel-Gross), and one medal (in the British Museum), all evidently the work of the same hand. Six of them bear dates covering the years 1529-33, and five represent various members of the Beltzinger family of Ulm. One is, according to the inscription, "Effigies M. S. M."; and Dr. Habich considers that these initials stand for "Martin Schaffner Maler", and that the author of all these works is the painter Martin Schaffner of Ulm. —DR. OLDENBOURG contends that the semi-circular top of the small *Last Judgment* by Rubens at Munich and the landscape at the back of the same panel are the work of Rubens's pupil, Jan Boeckhorst, to whom Dr. Oldenbourg further assigns the *Fate of the Damned* at Aix-la-Chapelle, while the *Resurrection of the Blessed* at Erlangen is held by him to be a picture begun by Rubens and completed by Boeckhorst. Some further attributions to Boeckhorst are also tentatively put forward. —DR. FRIDA SCHOTTMÜLLER contributes an article on the choir stalls, with intarsia decorations, by Pantaleone de Marchis, in the Berlin Museum.

AMTLICHE BERICHTE AUS DEN KÖNIGLICHEN KUNSTSAMMLUNGEN. 1914. xxxvi Jahrgang, No. 1. October.

DR. REGLING on the Dekadrachms of Cimon of Syracuse; —and DR. ZEH on Frankfurt fayence of the late 17th century.

No. 2.—DR. PLIETZSCH on a picture by Cornelis Troost, "The Dutch Hogarth", representing a scene from "Le Malade Imaginaire", and recently acquired for the Berlin Museum. A drawing for the picture exists in the Sekundogenitur-Bibliothek at Dresden. —DR. VON FALKE chronicles recent acquisitions of bronze and brass objects for the Kunstgewerbemuseum at Berlin.

No. 3.—DR. DEMMLER discusses a stone figure of a woman supporting the shields of the Imhof and Muffel families, a recent acquisition of the Berlin Museum, which may confidently be regarded as a work by Adam Krafft, executed about 1500. —DR. VON BODE writes on two newly discovered portrait busts by Francesco Laurana in the possession of Messrs. Duveen: one a replica of the *Bust of a Princess of Aragon* in the Berlin Museum, the other supposed to represent *Marietta Strozzi*. —A Persian drinking vessel of the 13th century, in the shape of a mother nursing her child, now in the Berlin Museum, forms the subject of a note by DR. KÜHNEL. Although the motive of the Virgin and Child is known to have been imitated in Islamic art, Dr. Kühnel doubts whether the figure may be regarded as an echo of the *Madonna del latte* motive in western art, and suggests that the figure may possibly represent the Babylonian goddess Ishtar.

No. 4.—DR. VON BODE chronicles some new acquisitions of Italian renaissance bronzes: a *Bust of a Boy*, ascribed by Dr.

von Bode to Antico, of which two other versions are known (in the Bargello and the von Pannwitz collection); a group of *Hercules and Antaeus*, a work of the Paduan school of the late 15th century; a statuette of *S. Sebastian*, interesting as being an imitation of a boxwood statuette of the same saint in the Berlin Museum; two *vases* from the workshop of Riccio, etc. —DR. WEBER publishes a Babylonian stone figure of *King Lugal-Kisal-si*, who reigned before the year 2900 B.C.

No. 5.—DR. F. GOLDSCHMIDT discusses two sheets of drawings in the Berlin Print Room, left unnoticed in Mr. Clapp's recent book, "Les Dessins de Pontormo". One of these (containing on one side a study for a *putto* in the fresco of *Vertumnus and Pomona* at Poggio a Cajano) Dr. Goldschmidt is doubtless right in claiming for Pontormo; but the *Resurrection* on the other sheet seems a very poor and timid drawing, and far more likely to be a free copy after the fresco by Pontormo in the Certosa di Val d'Esma than a study for it. The drawings on the other side of the sheet (not reproduced) Dr. Goldschmidt himself admits not to be by Pontormo. —DR. SCHUBART publishes a papyrus of the 2nd century B.C. relating to the position and fees of the Egyptian chroniclers.

No. 6.—DR. SCHUCHARDT chronicles recent acquisitions of palaeolithic sculptures from Southern France; —DR. KRISTELLER writes on a series of 37 drawings by G. and B. Falda in the Berlin Print Room, made for his well-known sets of etchings the *Fontane* and the *Giardini di Roma*; —and DR. WEBER, a Babylonian relief, a fragment of a basalt bowl, dating from about the year 3000 B.C.

No. 7.—Additions to the section of North German and French tapestries are chronicled by DR. VON FALKE; —a sketch in oils for the picture by Cornelis Troost mentioned above (see No. 2) is discussed by DR. PLIETZSCH; —DR. FRIEDLÄNDER writes on a drawing of *S. Jerome* in an elaborate landscape, dated 1541, by Hieronymus or Matthijs Cock; —another drawing in the Berlin Print Room, executed about 1600 and reproducing the *Tomb of Pope Innocent VIII* in S. Peter's, forms the subject of a note by DR. FRIDA SCHOTTMÜLLER.

No. 8.—DR. WULFF writes at some length on recent additions to the section of mediæval Italian sculpture, which include two very fine Langobard window shutters, a large Romanic font from the Venetian mainland and two Gothic statues, one an allegorical figure of *Humility*, the work of a North Italian sculptor connected with the school of the Campionesi, the other, a figure of *S. James the Less* by a Florentine sculptor of the late 14th century.

No. 9.—DR. FRIEDLÄNDER writes on an attractive *Madonna and Child*, now in the Berlin Museum, a wing of a diptych discovered not very long ago at Burgos; the figure of the Virgin is evidently drawn from the same model as a portrait of a lady in the gallery at Vienna, and Dr. Friedländer suggests that the author of these works may be one Michiel, a Flemish painter active at the court of Isabella of Spain, and that the picture at Vienna may be a *Portrait of Catherine*, the future wife of Henry VIII. —DR. WEBER reports on a number of recent additions to the section of Babylonian sculpture.

No. 10.—DR. VON BODE reviews the acquisitions made for the department of Italian renaissance sculpture during the past year, viz., a terra-cotta group of the *Virgin and Child*, a work of the Paduan school, executed about 1510; a wooden *Statue of a Man* (probably one of the kings from a group of the Epiphany), by a Lombard sculptor, dating from the time about 1425; and a Sienese statuette, probably representing the *Virgin Annunciate*, by a Sienese artist of the school of Jacopo della Quercia. —Two Greek papyri are published by DR. SCHUBART.

No. 11.—DR. VON BODE writes on the exhibition of drawings by Rembrandt in the Print Room at Berlin; —and DR. KURTH contributes a note on the woodcuts of the German painter, Kaspar David Friedrich (1774-1840).

No. 12.—Under the heading "Kunstgewerbemuseum" DR. SCHMITZ writes on the collection of specimens of work in cast iron executed at Berlin during the first half of the 19th century; —and DR. SCHUCHARDT treats of some Gallic tombs recently discovered near Soissons.

1915. XXXVII Jahrgang. October.

No. 1.—Recent additions to the Berlin Picture Gallery are chronicled by DR. PLIETZSCH; they include an *Annunciation* by an Austrian artist of the middle of the 15th century, originally part of an altar-piece, of which other panels are at Wiener-

Neustadt and Seebenstein in Austria; a *Portrait of a Woman* by the Nuremberg miniaturist, Jacob Elsner (d. 1519); a *David with the head of Goliath*, by Elsheimer, based upon a picture by Caravaggio in the Palazzo Spada at Rome; and a *Judith with the head of Holofernes*, by Bernardo Strozzi. —DR. VON FALKE writes on a Gothic ostrich-egg ciborium, recently acquired for the Kunstgewerbemuseum.

REPERTORIUM FÜR KUNSTWISSENSCHAFT (1914), XXXVII Band, Heft 3.

DR. FLAMM discusses a page with miniatures, recently discovered by him on the cover of a book of accounts in the archives at Freiburg. As a result of a lengthy investigation, he arrives at the conclusion that these miniatures are allied in style to those of the famous MS. of the *Hortus Deliciarum* by Herrad von Landsberg, that they were executed between 1150 and 1180 in or for an Augustinian convent. —DR. DRESDNER contributes an appreciation of M. Bürger-Thoré, the French art-critic, a selection of whose writings has lately been published in German translation.

Heft 4.—DR. CÜRLIS writes on the famous series of drawings in the Albertina at Vienna, known as the "Grüne Passion," and long accepted without questioning as being by Dürer. Like Professor Jaro Springer before him, Dr. Cürlis refuses to accept this attribution, considering the drawings in question as the work of a not very talented imitator of Dürer. —DR. SCHIMMERER discusses the chronology of the stained glass in the cathedral at Ratisbon, and DR. GÜMBEL publishes a number of new facts concerning the life of Albert Dürer's father, as well as a record of 1494, possibly referring to Dürer himself.

Heft 5-6.—DR. BOMBE writes on a number of Flemish painters working at Perugia during the 16th century, viz., Hendrick van den Broeck (the author of various altar-pieces and frescoes, and of the great stained glass window in the cathedral at Perugia representing the sermon of S. Bernardino (of Siena), Giovanni Wraghe, Giovanni Schepers or Schepel, Francesco Barcke and Pietromartino di Pietromartino d'Anversa. —DR. PANOFSKY returns to the much-debated question concerning Raphael and the frescoes in the Libreria Piccolomini at Siena, making out what must be admitted to be a very good case for accepting the tradition that Raphael had something to do with the frescoes in question. The silver-point drawing of four youths at Oxford, and the pen-drawing of four horsemen in the Uffizi are assigned by Dr. Panofsky to Raphael; while as regards the cartoons in the Casa Baldeschi at Perugia and the Uffizi at Florence, he thinks that the invention is due to Raphael, and that possibly another artist has gone over with a brush the outlines of a drawing in metal-point by Raphael. Of great interest, and very convincing as a piece of evidence, is the affinity which Dr. Panofsky shows exists between the principal group in the Baldeschi cartoon and the *Visitation*, executed in the atelier of Raphael and now in the Prado. —DR. OLLENDORFF contributes a note on the interpretation of Holbein's *Madonna* at Darmstadt, reviving the old theory that the Infant Christ and the little boy at the Virgin's feet, represent the same child before and after its recovery from illness. —DR. TIETZE reviews recent publications on German art of the baroque. —Appendix of documents to DR. GÜMBEL's article mentioned above.

1915. XXXVIII Band, Heft 1/2.

PROF. NEUMANN recounts the history of the deliberations concerning the placing of Michelangelo's *David*, contrasting the feeling for proportion of the renaissance with that of the Gothic. —A lengthy paper by DR. HAENDCKE, producing a somewhat disjointed impression through the superabundance of quotations from other authors, deals with the question of the influence of northern art upon Italian art between 1250 and 1500; and the influence of Italian art on northern art between 1350 and 1400. In Dr. Haendcke's opinion the importance of the former is not yet fully realized, while that of the latter has been exaggerated.

Heft 3.—The *Grüne Passion* is once more discussed, this time by PROF. PAULI, who upholds the traditional attribution to Dürer. —DR. FLAMM publishes some new facts concerning the life and family of the Freiburg sculptor, Hans Wydyz, to whom attention was drawn some years ago in these columns (vol. XI, p. 212, etc.). DR. MELA ESCHERICH contributes a paper on the painter, Hans Wietzinger (d. c. 1452), a native of Courtance, who was active in Brittany, Burgundy and Savoy, and possibly influenced Konrad Witz.

Heft 4.—Two little-known German painters of the early 16th

German Periodicals

century, Martin Caldenbach, called Hess, of Frankfort, and Nikolaus Nyfalgalt, of Worms, form the subject of a paper by DR. ZÜLCH. —HERR HASAK writes on the history of the cathedral at Ratisbon, showing that, contrary to what has been generally supposed, it was not begun in 1275, but was under construction as early as 1250, and is therefore one of the earliest Gothic churches in Germany. —DR. HOEBER discusses and criticizes certain of the æsthetic theories of Adolf Hildebrand.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. 1914, VII Jahrgang, Heft 8.

DR. VALENTINER puts forward identifications of certain of Rembrandt's sitters. The *Portrait of a Man* in the Brussels Gallery and its pendant, the *Lady with a Fan* at Buckingham Palace, both dated 1641, in all probability represent Abraham van Wilmerdonx, an official of the Dutch West Indian Company, and his wife; the married couple represented in two pictures of 1636 in the Liechtenstein Gallery at Vienna may be identified with François Copal and his wife, Titia van Uylenburgh, Rembrandt's sister-in-law, and it is suggested that the *Portrait of an Artist* in the Frick collection may be the portrait of Jan van de Cappel, by Rembrandt, mentioned in the inventory of Jan van de Cappel's effects drawn up after his death. The same person is possibly also represented in a drawing by Rembrandt of an artist etching, belonging to M. Moreau-Nélaton. A picture in the Dulwich Gallery, catalogued under school of Rembrandt, is considered by Dr. Valentiner to be a work by the master himself, and to represent his son Titus. —DR. CHRIST writes on a series of statues on the tower of the Strassburg Münster, which show an adoption of the style of realism inaugurated by Claus Sluter; these statues are contrasted with two earlier figures of an *Emperor* and a *Monk*, originally decorating the same tower, in which those new naturalistic tendencies are not as strongly pronounced; and the relation of these two figures to the sculptures in the cathedral at Ulm is discussed. —DR. HIRSCHMANN draws attention to the similarity between an *Annunciation* by Murillo in the Rijksmuseum at Amsterdam and an engraving of the same subject by Goltzius (B. 151). In explanation of this fact it is suggested that both compositions may have a common prototype; but there is hardly anything improbable in a supposition that Murillo copied Goltzius. —Among the "Miscellen", DR. A. L. MAYER has a note on a recently published work, "Pintores medioevales en Valencia", by D. José Sanchis y Sivera, which contains a number of interesting documents, e.g., one referring to a previously unknown work by John van Eyck ("mestre Johannes lo gran pintor del illustre duch de Bur-

gunya"), a picture of *S. George on Horseback*, painted on oak and purchased in 1444 by a merchant of Valencia for the king of Aragon.

Heft 9.—DR. HETZER discusses the relation between the art of Carpaccio and that of Titian. Of the cases of affinity between works by these artists, which he points out, that existing between Carpaccio's *Agony in the Garden*, in S. Giorgio degli Schiavoni, at Venice, and Titian's fresco of *S. Anthony resuscitating a murdered woman*, in the Scuola del Santo, at Padua, is certainly very striking; and there is much truth in the author's remarks on the kinship between certain of Carpaccio's and Titian's methods of composition. —DR. BAUM writes on Friedrich Herlin, a Swabian 15th-century painter, contesting the hitherto accepted view of his artistic development. —DR. BAUMEISTER ascribes to Dürer some woodcuts in a book on rhetoric, published by Riederer at Freiburg in 1493 (Hain, 13914).

Heft 10.—DR. A. L. MAYER writes on a remarkable full-length portrait of Maximilian Philip, Duke of Bavaria (1638–1705), in the collection of the King of Saxony, ascribing it tentatively to the Augsburg painter Johann Ulrich Mayr (1640–1704). —A silver incense burner from the church of Hagios Stephanos on the island Nis in Lake Egerdir in Asia Minor, now belonging to Prof. F. Sarre, forms the subject of an article by DR. SIEHE. This incense burner has been regarded as a work of the 15th century, executed by an oriental craftsman, influenced by western art; but Dr. Siehe contends that it is older and a typical product of indigenous Cappadocian art. —DR. MAJOR discusses two fine stone busts, of an old man and a young woman, executed about 1467 for the Chancellery at Strasburg, and interprets them convincingly as illustrating the mediæval legend of Virgil the sorcerer and the Roman emperor's daughter.

Heft 11.—DR. HABICHT contributes a paper dealing with the question of the relations between Franco-Flemish painting and the school of Lower Saxony about 1400. —DR. BANGEL attempts a reconstruction of the original disposition of the numerous series of pictures by 18th-century Frankfort artists, executed for one of the rooms occupied in the house of Goethe's father by the Comte de Thoranc.

Heft 12.—DR. A. L. MAYER deals with a number of portraits by artists belonging to the entourage of the young Goya, and often confused with the latter. —DR. BOMBÉ reviews the schemes for the excavation of the Fora Caesarum at Rome. —DR. JOEL ascribes to Peter Vischer two bronze tomb-reliefs in the cathedral at Meissen.

V.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

AUTHOR, 42 Old Bond St., W.

A Century of Loan Exhibitions, 1813–1912; Algernon Graves, F.S.A.; Vol. V (Second Addenda and Indexes), £5 5s.

DENT AND SONS, 10–13 Bedford St., W.C.

The Appeal of the Picture, an examination of the principles in picture-making; F. C. Tilney; 307 pp., 19 pl. and diagrams, 6s.

HUTCHINSON, 34–36 Paternoster Row, E.C.

Vigée-Lebrun, her Life, Works and Friendships; W. H. Helm; XVIII+225 pp., col.-front., 40 pl., other illust., £1 1s.

JOHN LANE, The Bodley Head, London; New York.

The Dream of Gerontius, by John Henry Newman; 94 pp. introd., Gordon Tidy; 10 pl., Stella Langdale, 3s. 6d.

NORTH-WESTERN UNIVERSITY, Evanston, Ill., U.S.A. (MACMILLAN)

Homer and History; Walter Leaf; XVI+375 pp., maps; (N. W. Harris Lectures for 1914–15), 12s.

JOHN MURRAY, 50A Albemarle St., W.

The Arts in Early England; G. Baldwin Brown; Vol. III, IV, Saxon Art and Industry in the Pagan Period; XL+387 pp., 8 col.-pl., 158 half-tone, 29 text illust., 8 maps; £1 1s. each.

LONGMANS, GREEN, 39 Paternoster Row, E.C.

An Introduction to the Study of Prehistoric Art; Ernest A. Parkyn; XVIII+349 pp., 16 pl., 318 fig., 10s. 6d.

OXFORD, UNIVERSITY PRESS.

A Handbook of Anatomy for Art Students; Arthur Thomson F.R.C.S., etc.; XIV+450 pp., 56 pl., 4th ed., 16s.

WILLIAM HODGE AND CO., 12 Bank St., Edinburgh.

Archaic Sculpturings, Notes on Art, Philosophy and Religion in Britain, 2000 B.C. to 900 A.D.; Ludovic Maclellan Mann; 52 pp., 21 illust., 2s. 6d.

PERIODICALS.—Archivo de Arte Valenciano, I, 1.—L'Arte, XVIII 5, 6.—Athenæum (weekly)—La Bibliofilia, 7–8.—Fine Art Trade Journal, 127.—Illustrated London News (weekly)—Muskegon, Mich., Hackley Art Gallery, Æsthetics, IV, 1.—Onze Kunst, XIV, 9–11.—Ord och Bild, 12.—Oude Kunst, I, 2, 3.—Starýé Godý Oct.—Stolitza i Usadba, 45, 46.—Town Planning Review, VI, 2. PAMPHLETS, REPORTS, ETC.—The "Abdulla" Almanack, 1916 (Abdulla and Co., cigarette specialists) [20,000 copies given for sale for benefit of British Red Cross Soc.], 1s. 4d.—V.-A. Museum, Department of Textiles, Catalogue of Algerian Embroideries, 14 pp., 4 pl., 4d.—The Wellcome Historical Medical Museum, 54A Wigmore St., W., Handbook, 66 pp., illust., for private circulation.

TRADE CATALOGUES, ETC.—Maggs Bros., 109 Strand, W.C. Cat. 341, Rare and Beautiful Books and Manuscripts, illust.; Cat. 342, Engravings, Etchings and Drawings, illust.—G. Van Oest, 63 Boulevard Houssmann, Paris. Extract from the Librairie d'Art et d'Histoire [catalogue of the Brussels and Paris firm carrying on business temporarily at their Paris house only]—Waverly Art Co., 7–10 Old Bailey, E.C. First Impressions of a Home [catalogue of issue of colour-prints], illust.



"APRIL LOVE"; ARTHUR HUGHES, 1855, OIL ON CANVAS, 88.0 x 49.53 C. M (THE NATIONAL GALLERY OF BRITISH ART, MILLBANK)



"APRIL LOVE", A NOTE



APRIL Love, by the late Arthur Hughes. No. 2476 at the National Gallery of British Art, Millbank. Canvas, 35 in. × 19½ in. (arched top). Exhibited at the Royal Academy, 1856. Sold by the artist to William Morris. Purchased from the poet by Mr. Henry Boddington, in whose collection it remained until 1909, when it was purchased out of the Lewis Fund from Messrs. Brown and Phillips for the nation. The National Gallery catalogue quotes Madox Brown's diary, September 8th, 1855 :—

Saw Hughes's picture of *The Lovers' Quarrel*. It is very beautiful indeed, and the girl is lovely, draperies and all, but the greens of his foliage were so acid.

and again Ruskin in his "Academy Notes" for 1856 :—

Exquisite in every way and lovely in colour, most subtle in the quivering expression of the lips and the sweetness of the tender face, shaken like a leaf by winds upon the dew, and hesitating back into peace.

It may be observed from the above that the original title of the picture was altered. In the Academy catalogue Tennyson's lines from "The Miller's Daughter" were appended :—

Love is hurt with jar and fret,
Love is made a vague regret ;
Eyes with idle tears are wet,
Idle habit links us yet.
What is love ? for we forget.

Ah, no, no !

According to strict Pre-Raphaelite principles the

composition was painted in the open air in the garden of a Mr. Cutbush at Maidstone.

The fine vivid purple of the standing girl's dress is a notable feature of the picture, and characteristic of Arthur Hughes, in much of whose work this colour is almost a signature. It is more subtle and intense than Millais's experiments with a similar combination of pigment. Anent this subject Rossetti is said to have repeated Shakespeare's verse :—

A man in hue all "hues" is his controlling,
Which steals men's eyes and women's soul amazeth.

In 1857, when an exhibition of British art was opened in New York, a certain Captain Ruxton, the organizer, wrote to Mr. William Rossetti :—

P.R.Bism takes with the working men—they look and they look and they say something that the author of the picture would be pleased to hear. *The Sailor Boy* . . . *April Love* are immensely popular among my hangers.

The late Mr. W. J. Stillman, though warm in appreciation of the Pre-Raphaelites, however, reported unfavourably on behalf of the more cultured. Writing to Mr. William Rossetti, he says :—

You should have thought that the eccentricities of the school were new to us, and left out such things as Hughes's *Fair Rosamund* and *April Love* . . . all of which have their value to the initiated, but to us generally are childish and trifling.

Time has decided in favour of the New York working man.

R. R.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—I BY GIACOMO DE NICOLA

GIANFRANCESCO RUSTICI

THE "NOLI ME TANGERE" OF THE CONVENT OF SANTA LUCIA. — We cannot possibly ascribe all glazed terra-cottas to the members of the Della Robbia family, for we not infrequently find examples devoid of any sort of relation in style to the work of either Luca, or Andrea, or Giovanni, or Fra Mattia, or Fra Ambrogio, or Luca di Andrea.¹ Many of these compositions are rough sketches or reductions of well known works by other artists, such as Benedetto da Maiano, or Antonio Rossellino. But when a terra-cotta cannot itself be called a "Della Robbia", the glaze must still be styled so, because no one outside the Della Robbia workshops understood the processes by which tin-glaze could be used as a covering compact and opaque enough to conceal the redness of the terra-cotta, and at the same time so thin as not to fill up even the minutest crevices of the modelling. In fact, at the end of the 16th and in the 17th centuries, when the Della Robbias themselves had all passed away, the attempts made in

Florence to glaze after their manner were all failures. A bust of S. Nicolas of Tolentino, formerly belonging to the late Mr. FitzHenry, which was executed in Florence towards the end of the 16th or the beginning of the 17th century, is overlaid with a very defective white enamel.² The Florentine, Antonio Novelli (1600-1662), according to Baldinucci,³ tried to glaze in the Della Robbia manner, but after a first experiment in low relief, gave up the attempt, because the process was too long and too difficult. Wherefore, when a sculptor, who was not a member of the Della Robbia circle, wished to glaze his own terra-cotta he took it to one of the workshops of that firm.

This is what Rustici, amongst others, did, of whom his contemporary Vasari relates that

He executed for the nuns of Santa Lucia in the Via San Gallo a *Christ appearing to Mary Magdalen in the Garden*, a low relief in terra-cotta, which was presently glazed by Giovanni della Robbia, and was placed over the altar in the church of the said sisters within a decorative border of stonework.⁴

² Shown at the Exhibition of the Burlington Fine Arts Club in 1913. See *Catalogue of a Collection of Italian Sculpture, etc.*, London, B.F.A.C., 1913, No. 26, pl. xv.

³ *Notizie dei Professori del Disegno*, Firenze, 1847, Vol. v, pp. 80-81.

⁴ Vasari, ed. Milanese, Vol. vi, p. 606.

¹ Various terra-cottas unconnected in style with the Della Robbia have been notified by Mr. Marquand in his *Della Robbias in America*, Princeton, 1912, p. 135, etc.

Notes on the Museo Nazionale of Florence

In consequence of this record by Vasari modern writers on the Della Robbias have instituted many searches for Rustici's "*Noli me tangere*" among the various existing examples of the subject in glazed terra-cotta. Sig. Cavallucci and M. Molinier⁵ thought that it might be the one then in the monastery of Sant' Onofrio, and since removed to the Bargello (No. 57). Dr. Bode and Dr. Fabriczy asserted that it was the one in the Conservatorio della Quiete, near Florence;⁶ but neither attribution has gained general acceptance. M. Reymond thinks the first improbable,⁷ and finds even less foundation for the second;⁸ while Miss Cruttwell expresses still stronger doubts.⁹ Indeed, neither of the bas-reliefs suggested presents the slightest analogy with Rustici's only ascertained work, the bronze group of *The Preaching of S. John the Baptist* over the north door of the Baptistery in Florence. But the critics who oppose Dr. Bode and M. Molinier only offer negative arguments; that is to say, they cannot suggest any other work that might more reasonably be ascribed to Rustici. Yet one does exist, and is actually amongst those very works which the writers whom I have cited had under their observation, namely, the "*Noli me tangere*", with figures and a white landscape against a background of yellow sky, in the second Della Robbia room of the Museo Nazionale in Florence [PLATE I, B].

With the Della Robbias the sky is always blue instead of yellow. It is not, however, only this small detail which distinguishes this work from theirs, but its purely 16th-century character—the bold figures in grandiose attitudes and the energy expressed in their composite action. For this reason, in contradistinction to Miss Cruttwell,¹⁰ Sig. Cavallucci and M. Molinier had already denied all Della Robbia influence in this work;¹¹ and Sig. Umberto Rossi went so far as to assign it to about the middle of the 16th century.¹²

That it is Rustici with whom we have to deal is clearly demonstrated by comparing this work with the bronzes of the Baptistery in Florence already mentioned [PLATE II, D]. We find the same type in the Christ of the "*Noli me tangere*" and in the Baptist of *The Preaching*—the low forehead overshadowed by bushy hair, the straight nose, slightly inflated and broad at the root, the hair and beard standing out in waving masses in all directions

from the head and face, and often curled up at the ends. The modelling of the limbs is the same, especially of the hands and feet; and there is the same treatment of the garments, as heavy drapery separated from the body, with the same capricious arrangement of the folds, which are moulded to the figure. An "alert and life-like figure" is Vasari's comment on the *S. John*. The same description may be applied to the other two statues on either side of him, and also to the Christ and the Magdalen in the "*Noli me tangere*". All are figures which truly express the spirit that animates them.

Since the agreement between these two works is so exact, there cannot be any doubt that this new attribution is correct. Nor have I any doubt at all that our "*Noli me tangere*" is the one mentioned by Vasari as at that time preserved in the church of Santa Lucia in the Via San Gallo, although it actually came to the Bargello from the Church of Santa Croce. For when the convent of Santa Lucia was suppressed in 1808, and subsequently partially demolished, the works of art belonging to it would have been handed over to other churches or institutions. Moreover, Rustici's bas-relief, at any rate in Fantozzi's time,¹³ was to be found in the Convent of Santa Croce, in the corridor leading to the sacristy of the church; that is to say, in a place which was certainly not its original one.

Vasari's description of Rustici's altar-piece is incomplete. He does not mention the lunette of *S. Augustine* which belonged to it; a lunette also now in the Bargello [PLATE I, A], though separated from the "*Noli me tangere*". The style, the dimensions,¹⁴ the frame, the colours, white on a yellow ground, all serve to connect the two parts. There is only one difference between them; in the "*Noli me tangere*" the framework is coloured grey, whilst that of *S. Augustine* is gold. But experiments have proved that there is gold also beneath the grey of the "*Noli me tangere*", both on the frame and in the haloes. It is evident that when the gold, which from having been laid on over the glaze would adhere badly to it, began in great part to disappear, both portions of the altar-piece were restored. The gold of the relief in Santa Croce was then less carefully overlaid with grey, whilst the *S. Augustine* which had been removed to the church of the Annunziata, from whence it passed to the Accademia delle Belle Arti, and thence to the Bargello, was, on the other hand, fully regilded. The two portions restored and re-united are now exhibited in the Museo Nazionale, and the altar-piece in glazed terra-cotta executed by Rustici for the nuns of Santa Lucia is once more to be seen recomposed in its essential parts.

¹³ Fantozzi (F.), *Guida di Firenze*, 1842, p. 205.

¹⁴ The "*Noli me tangere*" measures 1'95 x 1'76 m.; the *S. Augustine* 0'96 x 1'76 m.

⁵ Cavallucci (J.) et Molinier (E.), *Les Della Robbia*, Paris, 1884, p. 211.

⁶ *Der Cicerone*, ed. W. Bode u. C. von Fabriczy, Leipzig, 1904, t. II, p. 521.

⁷ Reymond (M.), *Les Della Robbia*, Florence, Alinari, 1897, p. 250.

⁸ Reymond (M.), *La Sculpture Florentine*, le XVI^e siècle, Florence, Alinari, 1900, p. 41.

⁹ Cruttwell (Maud), *Luca and Andrea della Robbia*, London, Dent, 1902, p. 235, n. 1.

¹⁰ *Op. cit.*, p. 339.

¹¹ *Op. cit.*, p. 219.

¹² *Archivio Storico dell' Arte*, 1893, p. 10.



(A) "S. AUGUSTINE"



(B) "NON ME TANGERE"



(C) "THE MADONNA AND CHILD WITH S. JOHN THE BAPTIST"; MARBLE TONDO OF THE ARTE DELLA SETA, HERE FIRST ASCRIBED TO G-F. RUSTICI (THE BARGELLO, FLORENCE)



(D) "THE PREACHING OF S. JOHN THE BAPTIST"; BY G-F. RUSTICI; BRONZE; OVER THE NORTH DOOR OF THE BAPTISTERY, FLORENCE

Notes on the Museo Nazionale of Florence

THE TONDO OF THE ARTE DELLA SETA.—Another bas-relief in the Museo Nazionale in Florence can be claimed for Rustici; namely the marble tondo of *The Madonna and Child with S. John the Baptist* [PLATE II, c], hitherto attributed to Andrea Ferrucci. The affinities between this tondo and the works of Ferrucci are purely generic and not much closer than those which might be found between it and the work of Jacopo Sansovino, for instance. That is to say, they are affinities such as might be expected between artists of no very pronounced individuality living at the same period and in the same place.

A closer view, however, shows that the differences here are much sharper. Ferrucci's drapery, as may be seen in his two most important works in the cathedrals of Fiesole and Pistoia respectively, is treated, as in our tondo, with much detail, but more regularly and uniformly; it is lighter and clings closer to the body. Ferrucci's figures, even when in motion, retain their impassivity of spirit; but in this tondo an expression of inner activity corresponds to the bodily movements: the Madonna bends down and inclines her smiling face to the face of the Infant; every limb of the Infant seems to express his joy; the little S. John's countenance also combines an expression of pleasure and curiosity with his attitude of prayer.

The argument which removes this relief from Ferrucci is precisely the same as that which assigns it to Rustici. But not only is this an exhaustive reason for attributing it to Rustici, but one may recognize here other characteristics peculiar to him, such as the Greek profile of the Madonna and the shape of her left hand.

The figure of the Madonna, which fills almost the whole tondo, leaving very little space in the background, and impinging to a great extent on the edge, is seated majestically on the ground, and is represented in superhuman proportions and superfeminine form; it is unquestionably conceived after the manner of Michelangelo. But, on the other hand, the tenderness with which the Madonna turns towards her Infant, and the expression, the form and the pose of the Child himself, are certainly derived from Leonardo. Now this is the very essence of the art of Rustici; it is Leonardesque, with Michelangesque tendencies. The tondo is thus established as his work, and thus becomes of great importance to us.

Concerning the provenance of this tondo we have no documentary evidence. The first inventory of the Uffizi Gallery which mentions it is that for 1784,¹⁵ but no information about it is there given. It will not, however, be too presumptuous to accept it as the one which Vasari,¹⁶ Borghini¹⁷

and Baldinucci¹⁸ saw in the Palazzo dell' Arte di Por Santa Maria, since it corresponds closely with Vasari's description:

Rustici then undertook another tondo in marble of Our Lady with her Son in her arms and the youthful Saint John the Baptist, which was set up in the first hall of the Council of the Consuls of the Arte di Por Santa Maria.

SOME FURTHER NOTICES.—Vasari mentions elsewhere a candelabrum in bronze made by Rustici in 1510 for the Arte di Calimala.¹⁹ This was believed by Dr. Bode and Dr. Fabriczy²⁰ to be the one still preserved in the Museo Nazionale in Florence, because they imagined that the coat of arms emblazoned on the base was that of the Arte di Calimala, an eagle seated upon a corded sack: whereas in point of fact they are the arms of the Parte Guelfa, an eagle on a dragon.

On the other hand the marbles and terra-cottas made by Rustici for the Villa Salviati, now the Villa Turri, and also mentioned by Vasari,²¹ are still in their original positions. The marbles are less important, for they betray for the most part the execution of the workshop, or immature work, as for example an *Annunciation* in very low relief emphasized with gold, which serves as an altarpiece in the little chapel of the Villa, and a tondo in a lunette above it, representing *The Madonna and her Infant supported by two putti*. But the tondi in terra-cotta which run round the frieze of the courtyard form one of the most beautiful courtyard decorations of the Florentine renaissance. Like Donatello's tondi in the Palazzo Riccardi they represent mythological subjects, and most—if not all of them—are taken from antique gems in the Medici collection; such as *Apollo and Marsyas*, *Bacchus and Ariadne*, and so on. This work, as well as the two which I have rediscovered, and certain others in private ownership²² will have to be reckoned with in order to reconstruct the personality of Gianfrancesco

¹⁸ *Op. cit.*, I, p. 571.

¹⁹ *Ed. cit.*, VI, pp. 625, 627.

²⁰ *Op. cit.*, II, p. 521.

²¹ *Ed. cit.*, VI, pp. 606-7.

²² Paris, Schlichting collection. Tondo, marble, diam. circ. 80 cm., high relief, *The Meeting of Christ and S. John the Baptist*. The group is as usual very animated, every limb of the two vivacious children is full of movement. Almost a repetition of the *Christ and S. John* of the Bargello tondo. The composition is of Florentine origin.

Florence, Horne collection. A small group in terra-cotta, with traces of gilding; a man on horseback overthrowing an enemy. This is a work of great beauty, marvellously composed, and can be attributed only to the bottega of Leonardo da Vinci. Beyond Vasari's testimony to Rustici's great skill in modelling horses of all kinds and sizes, certain tondos of the Villa Salviati prove that Mr. Horne's group also is Rustici's work.

As Mr. Horne kindly points out to me, with this group we must compare another also in terra-cotta, formerly belonging to Brauer, the dealer in antiques, which, although of inferior artistic merit, derives more directly from Leonardo, since it is a copy of the cartoon for *The Battle of Anghiari*. From the same cartoon is also taken a terra-cotta in Mr. Loeser's collection, but the Leonardesque composition has become confused in the process of translation into relief and the style has been lost, so that it is difficult to believe that it is a work by Rustici himself.

When Rustici left Italy for France, he was already more than eighty years of age; so that many other evidences of his activity may still await discovery.

¹⁵ *Archivio della R. Galleria degli Uffizi*, Inventario del 1784, I, c. 109.

¹⁶ *Ed. Milanese*, VI, p. 603.

¹⁷ *Il Riposo*, Firenze, 1584, p. 494.

Notes on the Museo Nazionale of Florence

Rustici, whose fame has hitherto rested solely upon the group of the Baptistery. This will not only enhance the importance of an artist of great

[The translation of this article has kindly been made by Mr. Robert Cust.—ED.]

THE COPE OF SKÅ BY ANDREAS LINDBLOM

THE rarity, and consequent difficulty of obtaining, works of art produced exclusively within limited areas have given many of them a fictitious value, but the high estimation in which "opus anglicanum" has always been held far beyond the country of its production is thoroughly deserved by its actual artistic merit. A few specimens of "opus anglicanum" are still preserved in Sweden, which, I am convinced, were imported very soon after they were produced. Two of them, a cope in the cathedral of Uppsala,¹ and a chasuble in the cathedral of Skara,² have been known for a long time. Both are in the style of the second half of the 13th century, the period of the great Anagni cope,³ and other celebrated examples. A third was discovered in the year 1914, in the little parochial church of Skå in the diocese of Uppsala. It is a beautiful specimen of the style of the end of "the great period", as Mr. A. F. Kendrick has called the years from about 1270 to about 1330. Considering the rarity of "opus anglicanum" and the extraordinary artistic value of the new discovery in particular, I hope that some account of it in the English language may interest the readers of *The Burlington Magazine*.

The Skå embroidery consists of an orphrey which once belonged to a cope of fine crimson silk, small pieces of which are still left along the borders of the orphrey. In the inventory of the church the cope is entered for the last time under the year 1620. Soon after that date it seems to have been taken to pieces and the orphrey divided into three strips, which were used to decorate an altar-frontal of cloth of silver. This altar-frontal, with the embroidery, was bought early last year for the Royal Historical Museum of Stockholm.⁴

The orphrey, which is entirely composed of the finest stitches in silk, and gold and silver thread on a fine linen basis, was divided into ten panels, five on either side of a barbed quatrefoil. In order to fit the altar-frontal one of the panels and the greater part of the quatrefoil were cut away entirely, and some of the other panels were

merit; but will greatly advance our knowledge of Leonardo's methods of sculpture, since Rustici was his only pupil in that art.

also mutilated. In its original state the orphrey measured about 300 cm. long and 20 wide. Each panel contains a figure-scene within richly decorated arcading. Above the canopies of the arcading are angels. In every spandrel below is "the pelican in her piety", executed in relief. The figure-scenes illustrating the Passion and Glorification of Christ are: *The Last Supper* [PLATE II, P], *The Betrayal*, *Christ before Pilate*, *The Flagellation*, *The Bearing of the Cross*, *The Entombment*, *The Resurrection*, *The Holy Women at the Sepulchre*, and the "Noli me tangere" [PLATE I]. The tenth scene, which is lost, from the bottom of the orphrey on the left hand of the wearer of the cope, apparently represented either *The Incredulity of S. Thomas* or *The Supper at Emmaus*, two scenes represented on the cope of S. John Lateran in Rome, which, as I shall show, must derive from the same workshop as the Skå orphrey. According to the arrangement of the scenes and their relation to each other at the two ends of the orphrey, *The Supper at Emmaus* seems most likely to have corresponded with *The Last Supper*; for these two scenes are placed in apposition on the Lateran cope also.

The quatrefoil in the middle of the orphrey, with *The Bearing of the Cross* and *The Entombment* on either side, might be expected, according to historical sequence, to have represented *The Crucifixion, with the Virgin and S. John*, as is actually to be seen in a quatrefoil, apparently "opus anglicanum" of similar style and of about the same date, now in a private collection in England. Another possibility is that *The Crucifixion* was represented in a lost "clipeus".

The technique of the Skå embroidery is of the kind usual in "opus anglicanum". The gold is couched over the whole background, and is sewn down with stitches in *point rentré ou retiré* (de Farcy). A variety of patterns is formed by sewing down one or more threads at carefully adjusted intervals. The silks, of which the figures are entirely composed, are worked in chain-stitch, and the lines always follow the contour, thus forming the well known spirals on the cheeks.⁵ On the other hand, the silks used in the arcading and other architectural detail are worked in *point retiré*.

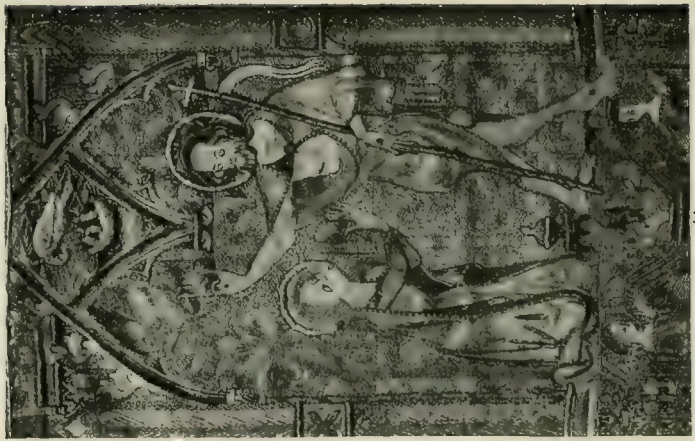
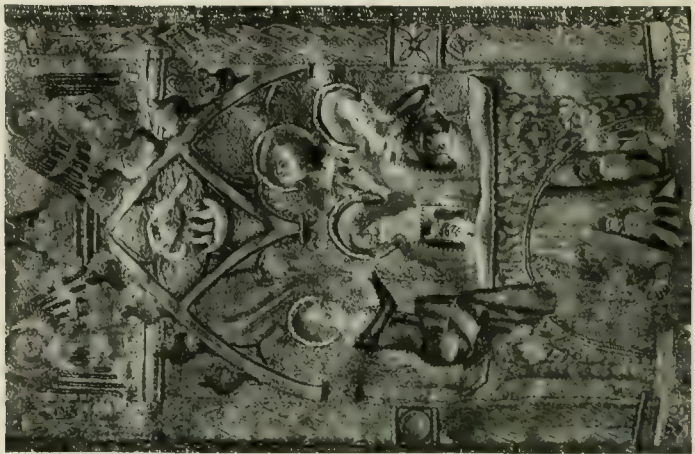
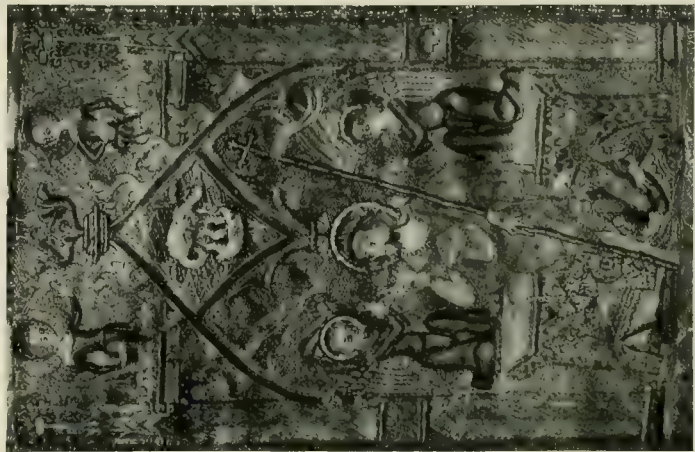
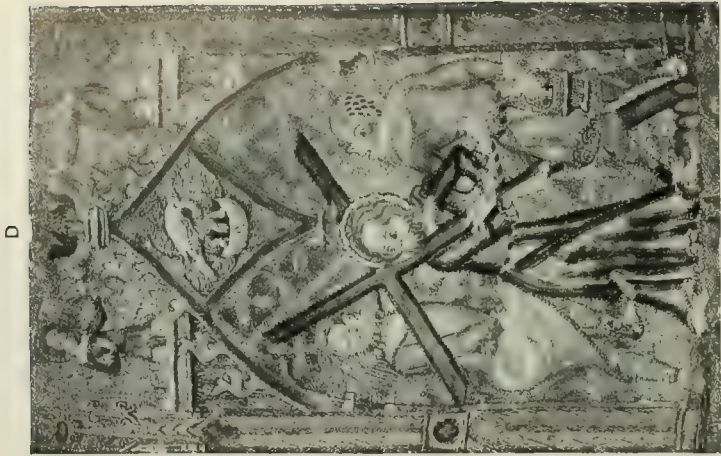
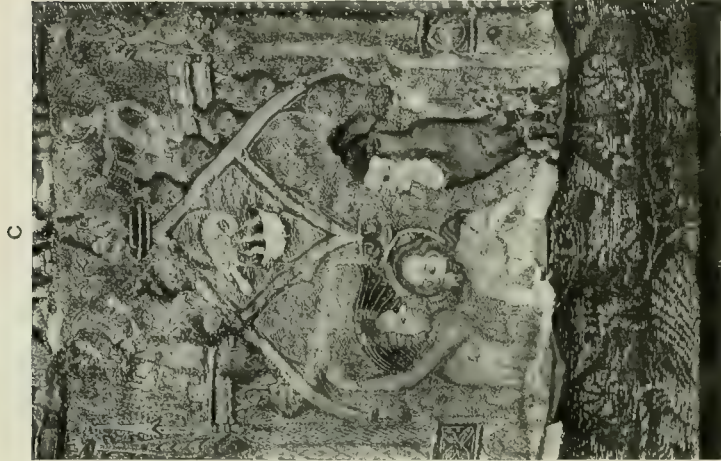
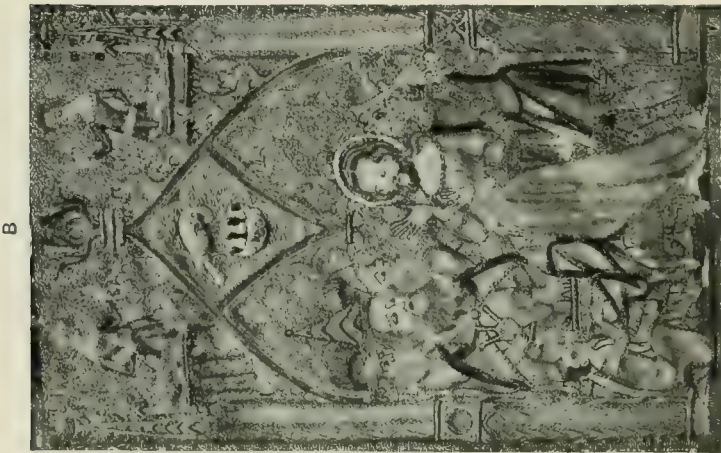
¹ Illustrated in *Utställningen af äldre kyrklig konst i Strängnäs. Studier*, I, p. 157.

² Described, with many illustrations, by Agnes Branting, in *Svenska slöjdföreningens tidskrift*, 1915.

³ Illustrated in L. de Farcy, *La Broderie du XI^e siècle jusqu'à nos jours*. Angers, 1890.

⁴ A specific description is published in *Fornvännen*, 1915. The Royal Historical Museum of Stockholm is preparing an elaborately illustrated publication of the orphrey.

⁵ It is a common opinion that the effect of this spiral stitching was afterwards "emphasized by the pressure of a heated iron". I think that the appearance which the cheeks present requires no other explanation than the inevitable contraction of the basis which always takes place in all kinds of spiral stitching.



J



K



L



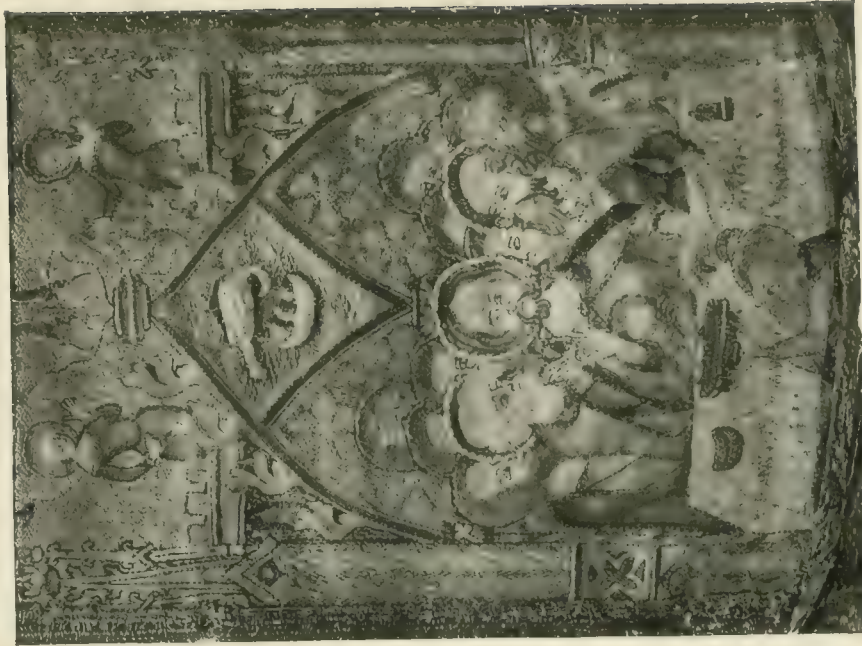
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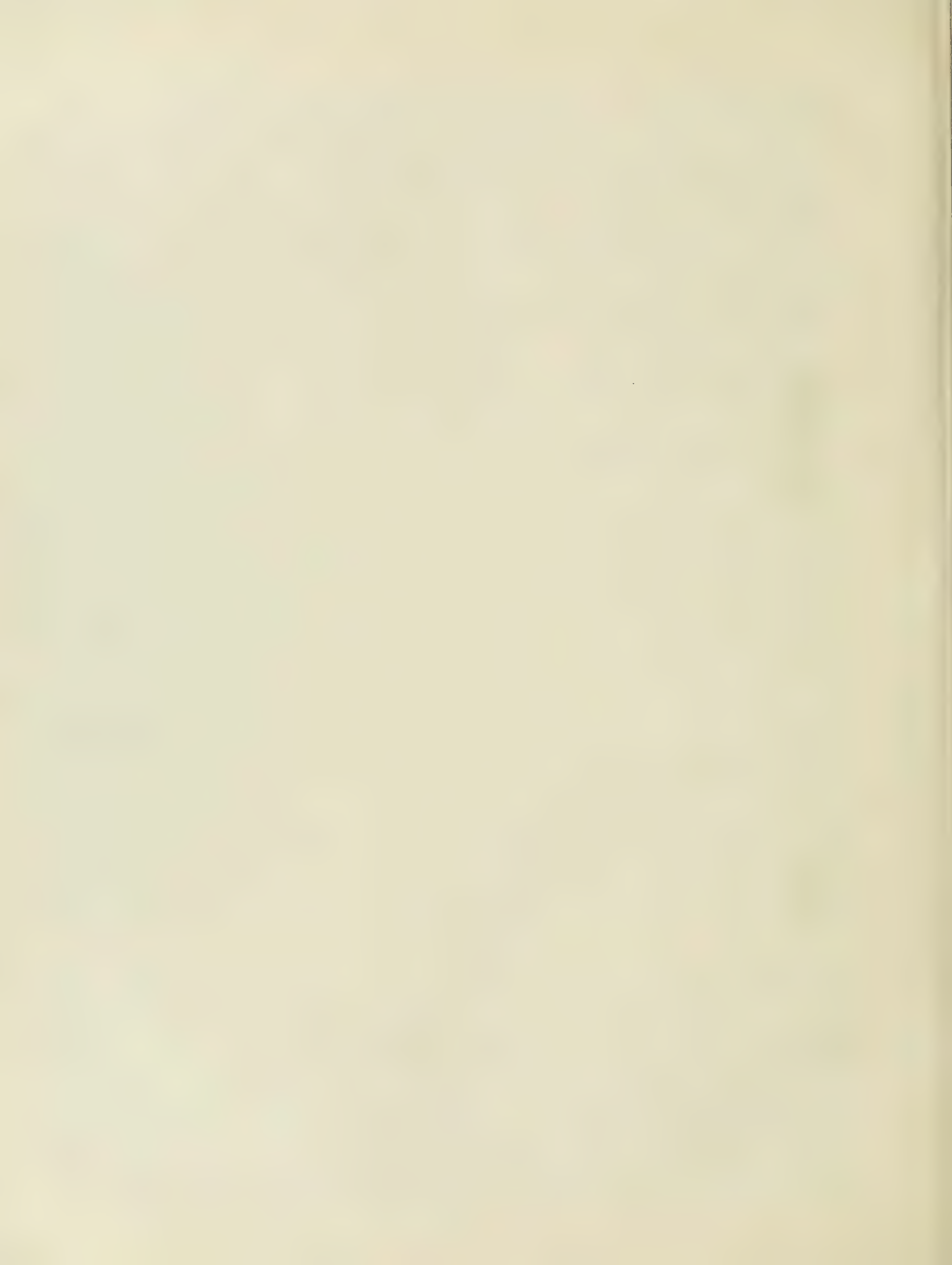
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O



P



The Cope of Skå

The whole surfaces of the pelicans and the borders of the glories were once covered with pearls. Two or three shades of every colour are used, producing a rich variety of tone; green, yellow and blue predominate. A pale fawn is also much used; here, as on the Syon and Ascoli copes,⁶ this colour seems to have been produced in process of time by the fading of a pink-red. Strands of black silk are used to outline the figures, the features of the faces, and some of the details.

The artistic qualities of the embroidery are very high. The artist shows that he possessed a fine talent for composition and a great faculty for expression, which is the secret of the art of narration. How much dramatic inspiration is revealed in the intensive action of *The Betrayal*! How monumental is the figure of Our Lord in the "*Noli me tangere*", with its celestial gravity and power!

"Opus anglicanum" has not yet received the synthetical examination which its importance for the history of art requires. Most of the known examples have indeed been illustrated and described, and some general types have also been specifically determined. Yet the problems of the different schools and workshops have not been solved. Only regarding the five famous *Jesse Tree* embroideries it has recently been pointed out that they

seem to have been designed by one artist and to have emanated from the same embroidery workshop.⁷

A comparison of the *Jesse* cope in the Victoria and Albert Museum with the famous Syon cope and the Daroca cope⁸ in Madrid will show clearly that all three belong to the same school. The figure-style is the same, though the modelling is perhaps a little stiffer on the Syon cope. To judge from the arrangement with the interlacing, barbed quatrefoils, the Syon and the Daroca copes seem to represent a somewhat earlier period of the *Jesse* workshop.⁹ To this earlier period of the school belongs, I think, also the panel in the British Museum.¹⁰

Contemporaneous with this eminent workshop, and perhaps near to it, others less famous certainly existed as well. One of the most important of these, as regards both productiveness and artistic skill, was the one which produced the Skå embroidery. The earliest dated work of this school is one of the two copes in the cathedral of Saint-Bertrand de Comminges, namely, the one decorated with single figures of saints beneath twisted arcades of rather

simple form.¹¹ A leopard's head with protruding tongue is used as the capital. A mask with vine-leaves occurs also. This cope was presented to the cathedral by Pope Clement V in 1309.

The Vich¹² cope and the one belonging to Col. J. E. Butler-Bowdon¹³ emanated from the same workshop as the Saint-Bertrand de Comminges example, but seem to be of a somewhat later date. The arcades are a little richer in form, with columns consisting of twisted branches with leaves. Some scenes composed of several figures occur among the single figures. The mask is used on the Vich cope; the leopard's head on Col. Butler-Bowdon's.

The next stage of evolution may be studied on the famous cope of S. John Lateran.¹⁴ The columns of the arcades are of a very rich, interlaced form; single figures occur only on the orphrey. In every respect the cope represents a state much more developed than the simple type of the Saint-Bertrand de Comminges cope. Yet the relation between them is still evident.

The figure-scenes on the Skå cope can certainly be traced back to designs by the same hand that drew those of the Lateran cope. A comparison of the two copes in the scenes of *The Betrayal*, *The Resurrection* and *The Last Supper*, for instance, will no doubt prove this to the eye. Still, the style of the Skå cope is a little rougher, and looks somewhat degenerated; and some of the details have also been misunderstood, as I shall point out. In the case of the Skå orphrey, either the designs of the great master were copied by an inferior artist, or the embroiderer made some changes according to his own taste. The first supposition seems to be the more likely. There is a slight difference between the two copes in the representation of *The Last Supper*, which is of great interest [PLATE II]. On the Lateran cope Judas receives the bread from the hand of Our Lord [O]; on the Skå orphrey [P] this episode has been misunderstood, and Judas is represented offering a fish on a platter, as if he were a servant.¹⁵ For these reasons the Skå orphrey is likely to be a little later than the Lateran cope.

In close connexion with these works are the embroideries on the five cushions from Catworth,¹⁶

¹¹ Farcy (L. de), *op. cit.*, p. 125, pl. xxxi (3).

¹² Illustrated in L. de Farcy, *op. cit.*, pl. 153. According to a notice from the 15th century the cope is said to have been given by Bishop Ramon de Bellera (1352-77). Yet it must be older, probably from the first quarter of the century.

¹³ Illustrated in *Burlington Fine Arts Club. Exhibition of English embroidery executed prior to the middle of the 16th century* (the illustrated catalogue); and discussed by Miss May Morris, in *Opus Anglicanum in the Burlington Fine Arts Club in The Burlington Magazine*, vol. vii, p. 302, illust. p. 305.

¹⁴ Farcy (L. de), *op. cit.*, p. 127, pl. xliii.

¹⁵ It was Sir Cecil Smith who first pointed out to me this curious misunderstanding. In an English manuscript of about 1300 in the British Museum (Sloane, No. 1977) Judas is also to be seen carrying the fish-platter.

¹⁶ Three of them are illustrated by A. F. Kendrick, *op. cit.*, and in *English Embroidery* by the same author.

⁶ *The Burlington Magazine*; *Opus Anglicanum*, by May Morris; *The Syon Cope*, vol. vi, p. 278, illust. pp. 279, 282 (Jan. 1915); *The Ascoli Cope*, p. 440, illust. pp. 441, 445 (March, 1905).

⁷ See A. G. J. Christie, *The Tree of Jesse in Medieval Embroidery* (Needle and Thread, 1915).

⁸ Farcy (L. de), *op. cit.*, p. 124, pl. xxi, xxii.

⁹ Mr. Kendrick also assigns the Syon cope to the "late 13th century" and the *Jesse* cope to the "early 14th century" (*Victoria and Albert Museum Catalogues. English ecclesiastical embroideries*, pp. 15 and 18).

¹⁰ Lady M. Alford, *Needlework as Art*; illust. facing p. 375. London, 1886.

The Cope of Skå

now in the Victoria and Albert Museum. The technique and the figure style, especially the design of the heads and of the borders of the garments, are exactly similar. The arms of William de Clinton and Juliana de Leyburne on the Catworth embroidery indicate that it was probably made between their marriage, in 1329, and his death, in 1354. Thus the Skå and Lateran copes must have been produced between about 1325 and 1350.

To the same school belongs the Pienza cope¹⁷ also. It seems to be a little more developed in style than the Skå and Lateran copes.

I am inclined to consider that the latest production of the workshop is the Steeple Aston cope.¹⁸ The twisted columns have here disappeared, and the surface is divided by natural branchwork, but the masks with vine leaves are still to be seen.

Where is the original locality of this embroidery school? The great productivity of the workshop and the considerable value of the works seem to indicate an industrial and commercial centre. We naturally think first of London,¹⁹ and there is also a special reason for our doing so. On four of the works already described, S. Edward, King and Confessor, is represented. On the Lateran cope he carries in his hand, as usual, the ring of S. John. On the Vich cope, on Col. Butler-Bowdon's, and on the Catworth embroideries, he appears without the ring, but carrying a model of a church.²⁰ This attribute does not seem to have been generally given to this saint during the middle ages, and there is only one reason why it should ever have been given. In the immediate neighbourhood of the Abbey of Westminster, which owes its foundation to him, he might appropriately bear this attribute, as founder. We also know that, at the time in question, valuable embroideries were being sold, and probably also produced, in London. In the year 1317

... fifty mark in part payment of a hundred were given by Queen Isabella's own hands to Rose, wife of John de Bureford, citizen and merchant of London, for an embroidery for the choir.²¹

¹⁷ Illustrated in L. de Farcy, *op. cit.*; and discussed in May Morris's *Opus Anglicanum*; *The Pienza Cope*, in *The Burlington Magazine*, vol. vii, p. 54, illust. pp. 55, 58; and in Isabella Errera's *Un piviale di Pio II*, in *Vita d'Arte*, 31, 1910. I cannot agree with Mme. Errera's opinion that the origin of the Pienza and Lateran copes must be French. The English origin is, I hope, proved by the suggestion of a workshop common to all these embroideries. Mr. A. F. Kendrick also has maintained that the Pienza and Lateran copes are English work.

¹⁸ Illustrated in the Burlington Fine Arts Club catalogue cited above, and discussed by May Morris, *The Burlington Magazine*, vol. vii, p. 302, illust. p. 305.

¹⁹ In the third article, *Opus Anglicanum*, by May Morris (*The Burlington Magazine*, vol. vii, p. 54), the author cites a conjecture of Mr. W. R. Lethaby that the copes of the "tabernacle type" were produced in London.

²⁰ I have not found any example of this emblem in iconographic literature. See, for instance, F. C. Husenbeth, *Emblems of Saints*, and F. Bond, *Church Dedications in England*. That it really is the Confessor who is represented is proved by the Vich cope, where his name is given.

²¹ See C. H. Hartshorne, *English Mediaeval Embroidery in The Archaeological Journal*, 1, 1845, p. 318.

The development of figure representation in "opus anglicanum" proceeds from linear design, which produced its chief effect on flat unmodelled gold drapery, to a modelled, pictorial method, based exclusively on the use of variously coloured and shaded silks—a process analogous to the evolution in the painting in England contemporary with "opus anglicanum", as may be observed in the illuminated manuscripts. From the outline drawings and the very slightly modelled style of the miniatures in gold and colours during the first two-thirds of the 13th century springs in the last twenty years of that century the pictorial style of the East Anglian school. There are many points of comparison between the embroideries and the miniatures from about 1200.²² In the first place, the manner of modelling is just the same. Compare, for instance, the Skå embroidery with the illuminations in the Arundel manuscript No. 83, ii in the British Museum [PLATE II, J, K, L, M]: the high lights are always left white and the various colours required are produced by painting the low lights and shadows. In the representation of the human face we find certain characteristics common to both arts: for instance, the line of the brow, which as a rule is produced downwards to the inner angle of the eye, in the East Anglian miniatures, is designed in the same manner on the Syon, Lateran and Skå copes, on the *Jesse* cope in London, and on several more. The spiral and meandering forms observable in these copes are also to be seen clearly in the Arundel manuscript, 83, ii.

The iconography of the East Anglian school of miniatures also seems to have influenced the designs of embroidery. The *Jesse tree* is quite as popular on the embroideries as on the frontal pages of the great East Anglian "Psalters".²³ And the history of Our Lord in Arundel 83, ii has many features in common with the scenes on the Lateran and Skå copes. Compare, for instance [PLATE II, L, M, J], the representations of *The Last Supper*, *The Betrayal* and *The Resurrection*.²⁴

I am quite convinced that illuminated manuscripts played a very important part in the embroidery workshops, and that further researches will add interesting details to our knowledge in this respect. Finally it remains for me to examine how the cope in "opus anglicanum" came into the

²² In the second article in *The Burlington Magazine* (Vol. vi, p. 447) cited above, Miss May Morris points out, on the suggestion of Mr. Cockerell, the resemblance between the Ascoli cope and the "Apocalypse" in the library of Lambeth Palace.

²³ See S. C. Cockerell, *The Gorleston Psalter*, and some other MSS., cited by Mr. Cockerell.

²⁴ There is also in the above-mentioned Sloane manuscript No. 1977 in the British Museum (an English work of about 1300) a series of miniatures, illustrating the history of Our Lord, which has many features in common with the Skå cope. The curious representation of the tomb as an open arcade occurs there [PLATE II, J] and also in the Lateran and Skå embroideries [PLATE I, E, F, G].

little parochial church of Skå. The relations between England and the Scandinavian countries in the beginning of the 14th century were rather close. Norwegian art in particular shows strong English influence at this time. But in Sweden also we felt the power of the eminent art in England during the period from Henry III to the beginning of the reign of Edward II. A few English illuminated manuscripts are still left in Sweden, and some of them must have been imported during that time. The wall and vault paintings from the churches of Björsäter and Edshult also seem to have been inspired by English miniatures. And in the

cathedral of Linköping and perhaps also in the churches of Skara and Örebro, we can trace the chisels of English stonemasons.

The church of Skå lies in the neighbourhood of the royal castle of Svartsjö where the Swedish king, Magnus Eriksson, who reigned 1319-63, sometimes resided, with the queen, Blanche of Namur. I am therefore inclined to suppose that we have to thank their generosity and their many foreign connexions for this exquisite specimen of "opus anglicanum", which I have tried to describe and explain here from the point of view of the history of art.

RELIGION AND ART*

BY SIR MARTIN CONWAY

THE evolution of any organism is marked by a differentiation of function. The more advanced and complex the organism becomes, the more numerous and clearly distinguished one from another in individuality and purpose are its various parts. Thus in the case of man, to descend from the abstract to the concrete, as he becomes more developed his activities become more multiplex, his attitude towards the world more subdivided into different categories. Religion, science—all the sciences—art, these are all separate interests, and there are multitudes more. But in early man these interests are confused together. You cannot draw a hard and fast line between art and religion, or art and science, or religion and science, till relatively late days; and even now the areas of science and religion are not very precisely marked off for the generality of mankind. Hence, if anyone so desires, it is quite possible to trace back the origins of one species of activity of the human mind till it is found to be involved in some other nascent activity. Science wanders back into alchemy and magic; religion disappears into the remote past in a fog of superstitions; as for art, it also can be traced or imagined in the rudimentary scratchings and scribbings of prehistoric man. In the beginning, then, it is possible to claim for either science, religion, or art that it arose in company with, or dependence upon, either of the other two. Our author's thesis in the thoughtful work under consideration is that art in its earliest inception and throughout its history has always been inspired and mainly called into existence by religion. He travels down the centuries from prehistoric time, through the great ages of Egypt, Babylonia, the Ægean people, Greece, Etruria, Rome, India, and Christianity, and everywhere he

finds art and religion hand in hand, while he attempts to show that religion has been the operative force and art its tool.

The present writer finds himself unconvinced by the argument, and falls foul of one of its first assumptions. Granted, what is by no means proved, that the earliest representations of man and beast that have come down to us were made with some magical intent, that does not prove that religion had anything to do with them, because magic is no part of religion, but is merely distorted, or rather embryonic science. It is undoubtedly true that early magical and religious observances were hopelessly tangled together; so were science and religion down to quite recent times. Priests may insist that the first chapter of Genesis is a thing to be believed as if it were a dogma; they may cause it to be read in the churches, and so forth, but the fact remains that it is not a religious document at all, but a piece of embryonic science. Similarly the historical parts of the Bible may be claimed and insisted on as religious documents; they are none the less not religious but in truth history, good or bad: that is to say, scientific documents. Other parts of the Bible, on the contrary, are not scientific documents at all, but are simply religious. My disagreement with the author, however, is a more fundamental one than is implied by this diversity of view. He appears to me to use the terms Art and Religion inaccurately. He seems to include under the name Religion any kind of mumbo-jumbo or ceremonial, and under Art any sort of drawings or shapings intended to represent on the flat or in the round external objects or imagined creatures. Now a mere diagram is not art, nor is a mere ceremony religion. Art does not arise till man is conscious of beauty, nor religion till he is smitten with reverence. The bulk of the drawings of neolithic people, for instance, are mere diagrams, and probably were made with a practical purpose in view. They might serve magical uses, but they are not any part of art. Similarly, the

* *Religion and Art, a Study in the Evolution of Sculpture, Painting and Architecture*; Alessandro della Seta; trans. Marion C. Harrison; preface, Mrs. Arthur Strong; 200 illust. London (T. Fisher Unwin).

Religion and Art

earliest pottery of Britain—the hideous and ill-proportioned so-called “food-vessels”—are not works of art even of the most rudimentary sort. It is only beautiful pots that are works of art, and some early folk made them beautiful. On the other hand, the wonderful painted and modelled beast-figures of the Reindeer Age and some of the bone-carvings and bone-engravings of that period are indeed works of art, supremely fine and never in their way to be surpassed. That, in fact, is one of the most striking characteristics of true art. It has no evolution. It springs full-grown into existence and remains in its kind unrepeatable, still less surpassable, at any other later period. There is a succession of kinds of art, not an evolution of them. Hence there is no fundamental connexion and can be none between art and religion. Both are activities of the human soul, both arise in response to human emotions, but not in response to the same emotion. By what seems a mere curious chance, but is not, the images about which the deepest religious emotions have gathered have generally been vile works of art. You have only to go to Lourdes to-day to find examples. This is not to say that fine pictures have never enshrined truly religious emotion. The works of Fra Angelico prove the contrary; the art of Fra Angelico, however, was not shaped by religion, but by hard work and study of what was being made by the very irreligious leaders of the new school in his time. It is a rare genius indeed who can be swayed

at one and the same moment by a passion for beauty of form and colour and by a deep emotion of reverence in the consciousness of the divine. The two emotions do not normally blend. Throughout all history religion has availed itself of representations of figures, just as it has availed itself of words and formulæ; but those representations were not necessarily works of art any more than the formulæ were necessarily literature. To make images, priests had to employ craftsmen who could handle the requisite tools and were possessed of the requisite skill. Among craftsmen artists arise. It is not religion that produces them, but the spontaneous fire and glory of creation kindling within them. Art and religion belong by the very essence of their nature to two different categories, oftenest perhaps hostile to one another, but independent always. Disagreeing thus, as I must disagree, with our author's thesis, I am very far indeed from wishing to condemn his book. Given that you will permit him to call the shaping of anything art, and any ceremonial—magical or what not—religion, he will then conduct you, with much learning and interesting illustration, down the centuries and will show how material forms were employed in the service of all kinds of cults in all sorts of regions by many races of mankind. He has on these matters much that is interesting and suggestive to set forth, and he has brought together into a convenient shape a closely packed assemblage of valuable facts.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXV BY LIONEL CUST

ON A PORTRAIT-SKETCH OF A YOUTH
BY FRANS HALS

THE brilliant study in monochrome here reproduced was for many years exhibited at Hampton Court Palace, where it was but little noticed [PLATE, A]. It was removed to Buckingham Palace by King Edward VII, and a reproduction appeared in the large volume on the Buckingham Palace pictures issued by the Fine Arts Publishing Company. It is duly catalogued and described by Dr. C. Hofstede de Groot in the new edition of Smith's “Catalogue Raisonné”. It is somewhat surprising, therefore, to find that it is not included in the sumptuous work on Frans Hals edited by Director Wilhelm von Bode and published not long before the outbreak of the great war by the Berlin Photographic Company in London, a work which, in itself, takes high rank as an artistic production.¹ These two volumes are a worthy successor to the same editor's great pub-

lication of the works of Rembrandt a few years back.

It must be admitted that paintings by Frans Hals, executed mainly in monochrome, or at all events depending for their brilliancy on skilful juxtaposition of black, white and grey tints, with their “clear, almost dry handling of colour”, their combination of breadth and conciseness, their complete lack of mystery, lend themselves to reproduction in monochrome far better than the mysterious gloom-lit paintings of Rembrandt, or other paintings, such as the Italian school, which depend on colour as the predominant source of attraction.

Such an exhaustive publication must raise the question if a painter like Frans Hals stands the test of having his so-called complete work submitted all at once to critical observation. After perusing these volumes do we form a higher opinion of the painter as an artist? Does he reveal himself to us as a thinker or teacher, or merely as an incomparable *virtuoso* in paint? Do we learn anything about his own character as a man from his paintings, and does he reveal himself

¹ *Frans Hals, his Life and Work*, edited by Wilhelm von Bode, with an essay by M. J. Binder; 2 vols. London (Berlin Photographic Company), 1914.



CHARLES I. BY ANTHONY VAN DYCK. OIL ON CANVAS. 63.5 X 50.8 CM. (THE KING, BUCKINGHAM PALACE)



UNKNOWN DUTCH LADY. SIGNED "H". OIL ON PANEL. 64 X 45 CM. (MAX ROTHCHILD, SACKVILLE GALLERY)

Notes on Pictures in the Royal Collections

to us, as he does to Mr. Brockwell, the editor of this English edition, as an "imposing, elusive and human personality"? Are we to rank him in the history of the fine arts with Rembrandt, Velazquez, and Van Dyck? In spite of the consummate merits of Frans Hals as a painter, we feel constrained to deny him such a privilege. Taking Rembrandt, for instance, a study of the great work by Dr. von Bode on the life and work of Rembrandt leaves one amazed at the immensity of thought and meaning which underlies every stroke of Rembrandt's brush, graving needle, pencil or pen. We assist at the unveiling of a life-tragedy, something titanic and superhuman in the history of art, too great for the human vessel, which we see being gradually wrecked by the sheer weight of its intellectual burden. The miller's son at Leyden, the bankrupt painter of Amsterdam, has become one of the giant figures in the history of art. He is great in his paintings, drawings, and etchings alike, and the chiaroscuro of his life, like the chiaroscuro of his paintings, only tends to enhance our interest.

Take again Velazquez or Van Dyck, contemporary rivals of Frans Hals, with whom he may, with good reason, be held as a rival. When Velazquez dealt with a common or vulgar subject, such as his *bodegones* or his portraits of dwarfs, he ennobled his subjects, much as Rodin does at the present day. Van Dyck, whose sensitive nature shrank from contact with what was ugly or vulgar, spent much of his art on ennobling the common-place. When Hals paints his studies of street boys and girls, toppers and market women, he puts nothing into them but his inimitable brushwork. Moreover, by constant repetition, these brilliant sketches partake of the nature of pot-boilers, tossed off at the moment to pay a tap-room bill. In delineation of such character, Hals is even excelled by his pupil, Adriaen Brouwer. One wearies of the open-mouth grimace and the teeth, as one turns over the pages of the first volume, which contains Hals's early work. The famous *Hille Bobbe* or *Malle Bobbe* is grotesque, when compared to the *Dwarfs* of Velazquez, or to such a piece of serious pathos as the *Heaulmière* of Rodin. Such a collection of his works detects Hals as a painter of limited ideas and formulas: more so, perhaps, even than Van Dyck. We get impatient with the repetition of motives, the hands too ostentatiously introduced, the motive of the limp glove loosely held in one hand. We feel that each portrait of the best period is a masterpiece, but we become quickly satiated if we see too many of them at once. Even the famous *Doelen* groups at Haarlem suffer from too close an acquaintance with the painter's mannerisms. We think, therefore, that this publication, splendid as it is, will not enhance the reputation of the painter in the same

way as Dr. von Bode's former publication did that of Rembrandt.

Turning now to the painter himself, since the publication of Van der Willigen's history of the school of painting at Haarlem, it has been accepted that Hals belonged to a patrician family at Haarlem, although an old tradition handed down by Houbraken and quoted by Mr. E. W. Moes in his valuable work on Frans Hals, stated that he was born at Mechlin. A recent discovery by Dr. Bredius, here first published, proves without doubt that the father of Frans Hals was Franchois Hals, a cloth worker of Mechlin, and that his mother was Adriana van Geertenryck. It would appear that their elder son, Frans, was born at Mechlin, but their younger son, Dirk, at Haarlem, in March, 1591, where the family had settled for good. If not actually born at Haarlem, that town was the home of Frans Hals from his infancy to his death. He was trained in the school of Haarlem, and students of Dutch painting will find it interesting to trace the artistic descent of Frans Hals from the great artist and painter-engraver, Hendrik Goltzius, through Karel van Mander. It is in the works of his brother, Dirk Hals, and other members of the Haarlem school, that this artistic descent can be traced. Mr. F. J. Binder, who supplies the biographical detail to these volumes, is not very convincing or complete, and the biographies given by Mr. Moes and Dr. Hofstede de Groot in their works are more satisfactory. Mr. Binder, for instance, speaks with undue depreciation of the other artists of the Hals family, and of Hals's assistants and imitators. He speaks scornfully of that clever woman-artist, Judith Leyster, and omits all mention of her husband, Jan Miense Molenaer, who, as Dr. Hofstede de Groot tells us, actually imitated the manner and subjects of Frans Hals with dangerous success. No light is thrown on the interval between Hals's leaving the studio of Karel van Mander in 1603 and his first dated portrait in 1614. If his age is given correctly as eighty-five or eighty-six at the time of his death at Haarlem in 1666, he should have been born about 1580. His son, Harmen, by his first wife, Anneke Hermens, was born in 1611. If we might suppose that at the end of his life his actual age got exaggerated, as some think that of Titian was, it would seem more reasonable to date his birth as nearer to 1590, seeing that his younger brother was born in 1591, and the family consisted, as Mr. Moes tells us, of the two brothers, Frans and Dirk, and twin sisters, who died young. This would make Frans Hals a boy of thirteen or fourteen when he was an apprentice in Van Mander's studio, a bridegroom of twenty-one or twenty-two when his first child was born, and a young man of twenty-four or twenty-five only when he emerged from his pot-boiler stage into full recognition of his talents as a portrait-painter. The share of

Notes on Pictures in the Royal Collections

Director von Bode in this work seems to be confined to selection rather than collection, for we are instructed to depend for descriptive notices of the pictures on Dr. Hofstede de Groot's catalogue. Whereas, however, Dr. de Groot includes over five hundred pictures in his catalogue, Dr. von Bode reproduces only some three hundred or so. In some cases it is not easy to understand the reasons for inclusion or otherwise. The *Portrait-sketch of a Youth* at Buckingham Palace is a case in point. It might be possible to assign such a sketch to Dirk Hals or W. C. Duyster, or some other painter of the Haarlem school, but the handling is too free and brilliant for anyone but Frans Hals himself, and now that some obscuring repaints have been removed, the sketch asserts itself with startling insistence. Dr. von Bode, on the other hand, accepts and reproduces, probably quite rightly, the well-known *Flute-player* from Lord Howe's collection, which Dr. de Groot rejected. They are both perhaps right in rejecting the *Head of a Boy*, a very popular picture at Hampton Court Palace, which Dr. de Groot assigns to J. M. Molenaer, though it resembles very closely some of the portrait studies in the first volume of this work. An important signed portrait of a Dutch lady, lately the property of Mr. Max Rothschild of the Sackville Gallery, has escaped notice. I am glad to be able to reproduce it here [PLATE, B]. It is difficult to place this portrait in the lifetime of Hals. It

has some appearance of being an early work, but the general treatment and sobriety, together with the unusual curtain motive in the background, suggest a later period, when Hals came to some extent under the influence of Van Dyck. In fact, the whole handling of the painting so much resembles the earlier portraits by Van Dyck as to lead us to question the authenticity of the monogram of Frans Hals, which has, however, been tested and found to be authentic. Paintings by Frans Hals have been, during the last twenty years, among the chief treasures of the dealers' confraternity. The fact that some seventy or eighty paintings by him which are reproduced in these volumes are from well-known collections in America is a proof of the value set upon his works by those who look upon pictures from the point of view of money investment. Until quite recently the National Gallery could hardly be said to have had an important portrait by Frans Hals of any sort. The great family group acquired some little time ago from Lord Talbot de Malahide rectified this deficiency certainly in the point of high rank if not of great artistic importance. The generosity of the late Mr. Salting added another good example of Hals's art to the same collection.

It is at Haarlem, however, that Hals reigns supreme, and before the great *Doelen* pictures there, criticism, such as I have ventured to pass, is liable to find itself dumbfounded.

THE CATALOGUING OF THE NATIONAL GALLERY BY ROBERT C. WITT

THE new abridged catalogue of the National Gallery¹ deserves cordial welcome, even though appearing as it does at a time when the greatest treasures have had to be withdrawn from exhibition in the interests of their safety, an act of supreme necessity the wisdom of which no one can question. It would be far otherwise, however, if under the influence of false notions of economy the whole gallery were really to be closed, as is apparently threatened. There are some savings which even the poorest among nations cannot afford. The financial gain would be infinitesimal, the cost to the nation, spiritually and morally, far outweighing it.

The catalogue itself is a vast improvement on its predecessors and a credit to its compilers. The old traditions that have persisted so long seem to be breaking down, and a more scholarly and scientific standard is being applied. Some at least of the recommendations in the Report of the trustees made public last year have been adopted, the lives of the

painters have been shortened, the descriptions amplified, the history and pedigree of the picture touched upon, some alternative attributions suggested and an attempt made to indicate the general tonality. Exigencies of space and cost in an abridged catalogue have no doubt militated against anything fuller, and we must still await a complete *catalogue raisonné* worthy of our wonderful gallery, in which critical notes with bibliographical references deal adequately with the artistic and historical importance of each picture, and questions so important and so difficult as their condition and technique are treated by competent critics, including such subjects as pentimenti, repaints, glazes, and the various pigments and woods employed. The complete catalogue will also, it may be hoped, append lists of the Trustees and Directors, with dates of appointment and retirement, so that the public may be able fairly to apportion the credit for what has been won from time to time. New and most welcome features in the abridged catalogue are the index of religious subjects, arranged conveniently under such headings as "The Agony", "Baptism", "Circumcision", etc., and hitherto a feature of the full catalogue only, and the index of portraits giving

¹ *National Gallery: Abridged Descriptive and Historical Catalogue of the British and Foreign Pictures.* H.M. Stationery Office. 1915. 6s.

The Cataloguing of the National Gallery

both subject and painter. To make room for these, the lists given in former abridged catalogues showing what pictures have been purchased and what presented and bequeathed have been sacrificed. This would be no loss if, in dealing with each picture, it had been clearly indicated how it had been acquired, but a number of omissions in this respect need to be completed.

It is inevitable where so much of the work is new that errors both of omission and commission should have crept in, and the catalogue itself is very properly marked as "under revision". It is therefore only with a view to such revision that a few instances may be given, chosen at random, for the future consideration of the compilers. In regard to alternative or contested attributions, an attempt having now been made in the catalogue to indicate these quite briefly, there seems no reason why it should not be done somewhat more systematically: e.g., Stephen Lochner, *Three Saints* (705); Lippmann in the pages of this Magazine attributed the picture with confidence to the Master of the Heisterbach Altar, the *Portrait of a Lady*, German school (722) to Wohlgemuth, and the *Crucifixion*, German school (1088) to the Master of *The Death*. Whether these suggestions are accepted or not, they are at least as worthy of mention as many others that are given in the catalogue. For the Flemish school, *Portrait of a Man* (947), the name of Corneille de Lyon has been put forward, and for the *Portrait of a Man* (1036), that of the Master of *The Death*, the catalogue only mentioning Amberger and the Master of Oultremont. In the Italian school similar instances may be noted. The well-known Paul Veronese, *S. Helena* (1041), is attributed by at least one critic to Veronese's pupil Zelotti. In the case of the *Profile Portrait of a Lady* (758), catalogued as by Piero della Francesca, the catalogue correctly mentions that it has been attributed to Baldovinetti and Uccello, but omits a still further ascription to Fra Diamante. The Giorgione *Adoration* (1160) is sometimes credited to Catena, and the school of Giorgione so-called *Golden Age* (1173) to Previtali; the Giovanni Bellini *Landscape with the Death of Peter Martyr* (812) to Rocco Marconi. Soto the Garvagh Raphael (744) has been claimed as an early Giulio Romano, the Signorelli *Triumph of Chastity* (910) (in spite of its signature) and the *Adoration of the Shepherds* (1776) for Genga, and the charming *Amor and Castitas*, catalogued under Tuscan school (1196), for Cosimo Roselli. The Macrino d'Alba *Groups of Saints* (1200 and 1201) also have been confidently assigned to Defendente. The famous portrait of Admiral Pulido-Pareja (1315) appears among the pictures by Velazquez, with a note that a replica is at Woburn. Yet, an authority like Señor Aureliano de Beruete, who has examined both pictures, does not hesitate to proclaim the Duke of Bedford's picture the original, and the National Gallery ver-

sion a copy by del Mazo, and other critics consider the Woburn picture the finer in quality. The Poelenburgh, *Ruin with Women Bathing* (955), is not by that master, but by Haensbergen, and cannot some official reticence be traced in the cataloguing of the *Betrothal* (1434) as ascribed to Velazquez, and the *Portrait of a Man* (1308) as ascribed to del Mazo? The history of the Perugino *Baptism* (1431) is interesting. Beginning its career in the gallery as "Perugino" it came down to "ascribed to Perugino", and is now at last frankly "after Perugino".

The references to other versions of National Gallery pictures in various galleries or collections are generally accurate but are not quite complete. No mention is made when dealing with the Bellini *Landscape with the Death of Peter Martyr* (812), of the analogous picture of the same subject exhibited at the Burlington Fine Arts Club in 1912; of the Liechtenstein replica (with differences) of the Botticelli school-piece *Madonna* (782); of the Dublin National Gallery Samuel Scott *Part of Old Westminster Bridge* (1223); of the Wertheimer version of the Henry Morland *Laundry Maid Ironing* (1403), or the Wertheimer, Llangattock and Davis versions of the companion picture (1402). There is a replica of the Rigaud *Portrait of Cardinal Fleury* in the Perpignan as well as in the Wallace Gallery, of the Murillo *S. John* (176) in the Hermitage, and of the Roeland Rughman *Landscape* (1340) at Cassel. Under Metsu's *Music Lesson* (839), a reference to the Cook picture would be appropriate. An interesting variant exists of the Elsheimer *S. Lawrence* (1014), and a reference might be made to the Copenhagen, Lord St. Oswald's, and other versions of his *Tobias and the Angel* (1024).

In some cases, too, information which might reasonably be given is omitted. A reference to the Master of Oultremont (1036) might well be briefly amplified by the names of the painters alternatively identified with him, nor is it mentioned that the Master of *S. Giles*, who now appears for the first time under this title, actually takes it from the exquisite panel (1419) acquired from Lord Northbrook for the National Gallery and the companion panel of the diptych still fortunately in this country. The identification of Albrecht Bouts (1083) with the better known Master of *The Assumption* might well be noted, and it is perhaps of greater interest to refer to Dietrich or Dietrici as the nimble and protean pasticheur who masquerades disguised as Rembrandt, Elsheimer, Van der Werff, Salvator Rosa, Watteau or (as here) Adrian Ostade in every great collection in Europe, than to devote six lines of the catalogue to chronicling his various official appointments as Court painter and so forth. No reference is made to two interesting pictures having been withdrawn from public exhibition, the *Leda* ascribed to Michelangelo (1868), and the monumental though damaged Domenico Veneziano

The Cataloguing of the National Gallery

Madonna Enthroned (1215). It is to be hoped that the public will soon be given the opportunity of studying both again. A few slips and

misprints need correction; such as "Outrement", "Sweertz", and "Franz" van Mieris, who should also be referred to as the Elder.

ART AND MEDICINE (*continuation*)

BY S. SQUIRE SPRIGGE, M.D.

TO some extent my thesis that written descriptions of disease often want in that clearness which can be supplied easily by illustrations was on trial last month, as the pathological conditions to which I referred were unaccompanied by pictures. The first four sketches below are from photographs of votive offerings intended to be placed in temples; the reproductions are in the Wellcome Historical Medical Museum at 54a Wigmore Street, London, a collection which I think to be one of the most valuable contributions to wisdom and science that private generosity for many years has placed at the disposal of the world.

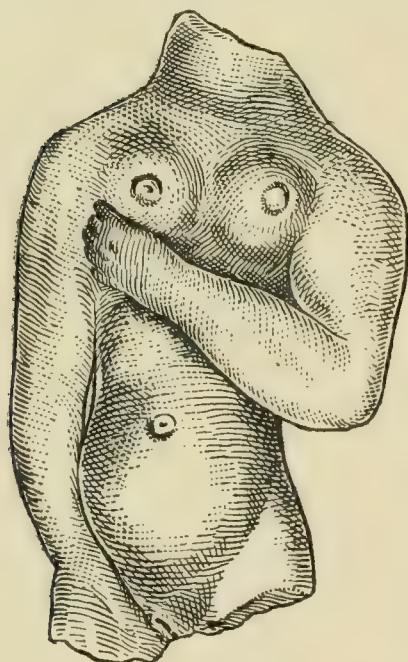


FIGURE 1.—ROMAN TERRA-COTTA REPRESENTING A PREGNANT WOMAN, EXCAVATED AT BRANDON, SUFFOLK.

FIGURES 1, 2, 3 and 4 are reproduced by permission from copyright photographs belonging to Mr. Henry Wellcome.

The range of these offerings, as shown in the Museo delle Terme, at Rome, and the Wellcome Museum, proves that the ancient temples, those especially of Apollo and Æsculapius, were open to gynæcological patients as well as to all forms of medical and surgical sufferers.

There are many facsimiles of buboes among those votive offerings, suggesting that this was the nature of the golden emeralds of the Philistines [FIGURE 4].¹

It is interesting to compare the 2ND FIGURE

¹ See also PLATE I, A, of which the medical interest was noted in the first part of this article, p. 156. The picture in the National Gallery, No. 165, *The Plague among the Philistines at Ashdod*, is a repetition of the Louvre picture so far as regards the figures and the architectural details of the middle-distance, but the more distant background is considerably altered. The National Gallery picture is not now generally considered the work of Nicolas Poussin, at any rate in its entirety.

with the 3RD, for the two form a remarkable proof of the tenacity of human superstitions. FIGURE 2 is a reduced facsimile of a votive offering which is some 2,500 years old. FIGURE 3 is a modern votive offering from a Portuguese church, representing



FIGURE 2.—GREEK TERRA-COTTA VOTIVE OFFERING, SHOWING DISCOID FORM OF PSORIASIS (?)



FIGURE 3.—PORTUGUESE WAX VOTIVE OFFERING SHOWING SMALLPOX PUSTULES; 20TH CENT.

small-pox pustules on the forearm. Each was left behind at the temple in grateful recognition of religious intervention. At the risk of repetition one cannot help regretting that the ancient historians, when describing diseases, did not avail themselves of the possibilities of drawing and modelling, which has been recognized by the earliest sufferers as making plain their exact complaints.

There is a pictorial art associated with medicine, but it came into existence too late to be of much use for purposes of diagnosis. I allude to the illustrations, often beautiful as well as accurate, which accompany treatises on anatomy, physiology, and medicine, and to the charts, maps, and pictorial diagrams intended to be hung in lecture halls for the instruction of students and the assistance of teachers. To this category of artistic productions belong many admirable albums illustrating surface lesions, many adroit wax models, and some large oil paintings of strictly



(A) LES PHILISTINS FRAPPÉS DE LA PESTE; NICOLAS POUSSIN; OIL ON CANVAS, 1.45×1.92 M. (THE LOUVRE)



(B) "THE POOL OF BETHESDA"; BY WILLIAM HOGARTH, 1736 ?; 4'17×6'17 m.; STAIR-DECORATION FOR S. BARTHOLOMEW'S HOSPITAL

pathological conditions. There were reproduced recently in the columns of "The Lancet" some famous panels of this sort by Jacques Gautier D'Agoty. The anatomical exactness was here accompanied with beautiful drawing and painting, and all interested can now see the original paintings in the Wellcome Historical Medical Museum.

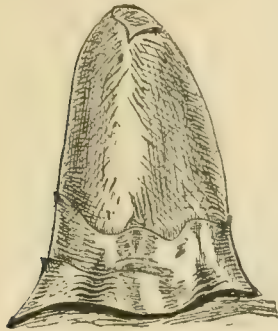


FIGURE 4.—GREEK VOTIVE OFFERING; A BUBONIC TUMOR OR "EMEROD"

But photography and mechanical reproductions, colour printing and the cinematograph have entirely removed such paintings as those of D'Agoty from the sphere of practical utility; while this art, which came into being too late to have any historic importance, was usually employed in depicting what could have been learned without it.

The pathological subject is not likely to be the pre-eminent favourite with great artists that it was in the middle ages. To the old masters the Bible and the lives of the saints were the source of inspiration, and representations of pestilences, martyrdoms and miraculous healings were the

ever-recurring themes of their canvases. To-day the pathological subject is left severely alone by artists whose ambitions lead them to make any appeal to the world at large. Great pathological pictures are not painted and diseased subjects are seldom present now in even crowded canvases, proving that the numbers of crippled and scarred have much diminished since the reign of scientific



FIGURE 5.—DETAIL, REDUCED, FROM A PRINT, "RICHARD DICKINSON OF SCARBOROUGH SPAW" (MR. MEREDITH WHITAKER'S COLLECTION)²

medicine began. The mural paintings by William Hogarth on the staircase of S. Bartholomew's

² Dickinson, the subject of acromegaly, was much drawn by artists at the beginning of the 18th century. His case is described in *The Lancet* of 19th December, 1914, by Dr. Leonard Mark, an excellent writer on art in medicine, in whose article a reproduction of the entire print appears.

Hospital, *The Good Samaritan* and *The Pool of Bethesda* [PLATE I, B], are among the last famous examples.

The illustrations of strictly medical treatises, however good, do not belong to the general province of art, even though they may be very beautiful in themselves, and remarkably executed, and I propose to make no further reference to them. But we find that many surgical and medical conditions have been wonderfully well represented by painters in all ages, where the pathological subjects are but episodes in the pictures, and where the pictures have been masterpieces of art. These more or less accidental representations of disease are executed by artists who do not know what they are depicting. There are a great number of famous works in which such conditions as the deformities of rickets and the results of amputations occur, while grotesques, either in pictures or sculpture, in ornamental detail within buildings, or as gargoyles, are as often as not exaggerated examples of well-known pathological conditions. The pigeon-breast, the curved spine and the club-foot have been in particular seized upon in this manner as models, the familiar figure of Mr. Punch being a kindly example of such artistic fancy. Rowlandson's typical delineation of a man whom he desired to humiliate with his pencil is a carefully drawn picture of an acromegalic subject [FIGURES 5, 6], and the Italian master Piero di Cosimo had a similar idea 300 years before, as he showed in a splendid panel of the *Centaur's and Lapithæ* [PLATE II], now belonging to Mr. Charles Hazlewood Shannon, A.R.A., and Mr. Charles Ricketts. The artistic merit of the picture was fully discussed by the eminent critic, Mr. Herbert P. Horne, in "The Architectural Review", Vol. XII (1902), pp. 61, etc., and I pointed out its medical interest in "The Lancet" of 19 July, 1902, p. 167:—

... [the Lapithæ], together with some of the Centaurs, have the typical *facies* of acromegaly, while the Lapith woman who is being carried off by a Centaur—she is standing on his back and is supported by a scarf round her neck—has in addition the pendulous belly of myxedema. Considering the date of the painting, circa 1482, the anatomical drawing is wonderful. More especially is this marked in the strenuous figures of Theseus and Peirithous, and in the masterly way in which the foreshortening of the various fallen bodies is managed. It is true that a dead Lapith lying near the centre and upper part of the panel is singularly badly drawn, but the representation of one of the fallen Centaurs in the foreground is surprisingly learned. To return, however, to medicine, to us the internal evidence seems convincing that Piero di Cosimo was familiar with the *facies*



FIGURE 6.—DR. SYNTAX SETTING OUT FOR THE LAKES; BY THOMAS ROWLANDSON

Art and Medicine

of acromegaly, and must have been struck with its fitness to represent a certain brutishness of type. It is more likely that he had seen the type than that he should have accurately evolved it out of his inner consciousness.

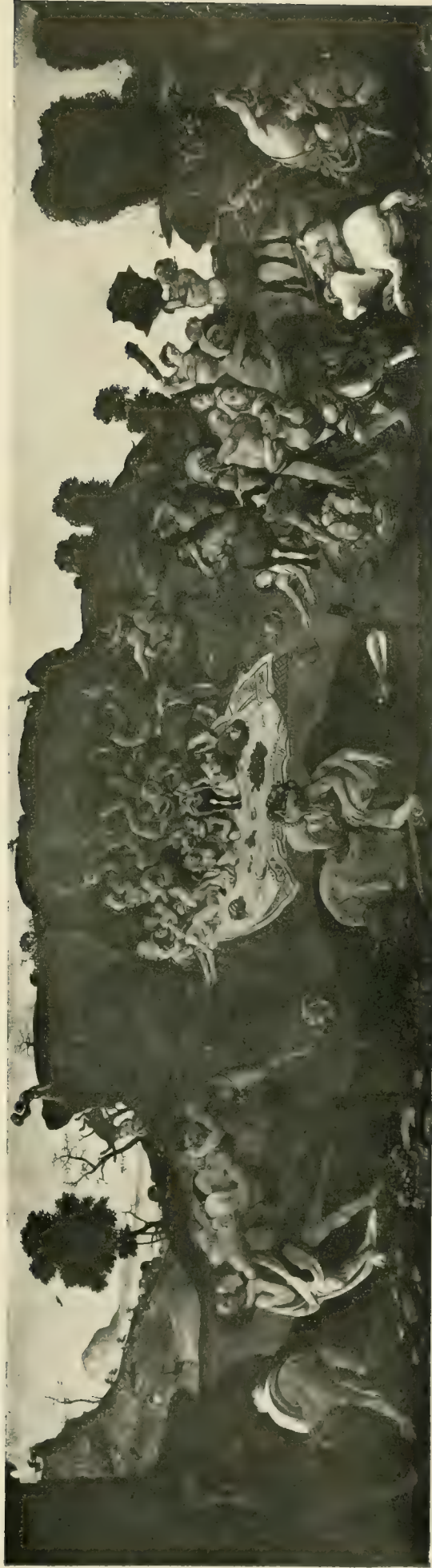
The horror of some of the more hideous masks, which have been from the dawn of art a feature of sculptural decoration, has been obtained by accentuating the lesions of Bell's paralysis, or the deformities produced by facial tumours and goitre. It is often quite easy to see in an apparently inhuman congeries of features the normal ground plan and the influence upon that plan of one of these common disfigurements, but a singular omission may be noted, though perhaps only to be corrected. As far as I can remember the disfiguration produced by hare-lip and cleft-palate seems to have been ignored by the manufacturers of grotesques, and yet in the days when the condition went untreated many countenances, made particularly unpleasing from this cause, must have impressed themselves upon the attention. I shall not be surprised to learn that the condition has been portrayed by some well-known artist, but I cannot recall having seen any such picture.

Episodal representations of diseased subjects, which were so frequent in mediæval pictures and in the illustrations to the comic literature of the beginning of the last century, will never, I think, become popular again, but it is inevitable that caricatures of the face should be modelled on the lines of so-called normal faces, because most faces carry in them indications where, by a vigorous insistence on a few lines, reasonable comeliness may be transformed into something approaching monstrosity.

One of the most remarkable things about the human face, of course, is the tiny amount of variant from the normal which produces the most extreme and even ridiculous difference to the eye. The features of the beauty are often little better shaped than those of the beast, and a slight puffiness of a cheek or eyelid, a small contraction or cicatrix will produce a radical general difference in appearance. Observation sufficient to stimulate its possessor to draw or paint or model would note this fact at once, and hence it is that sinister grotesques are for the most part only exaggerated pathological drawings. And I think perhaps the reason why the comic or satirical artist so often gets his representation of the pathological departure in the features correct is that the outward mark which is made by the internal skeleton is strong in the face, where we usually assume that all the distinctive qualities reside in the soft parts and the colouring. This is not so; in the face it is the little bony ridges which determine the curves and planes of the soft parts whose *résumé* is the beauty of the subject. We are ready to think that the skeletal framework in man matters as far as appearances go only to a secondary degree, of how-ever paramount importance it may be in the lobster.

We can see that the skeleton of the hippopotamus suggests its squat, rude power, and that the skeleton of the gazelle indicates mobility and nimbleness. In both cases the character of the skeleton is very marked, so that it is not so much by the colour or the integument that we visualize these animals, as by their framework influencing their contours. The influence of the internal skeleton over the external view, which is so violently obvious when species wholly divergent in type are in question, is lost sight of when we are thinking of small divagations in specimens of the same animal from some type that is held to be beautiful; but the trained eye, whether assisted or no by anatomical knowledge, appreciates in a correct manner the fact that the tiniest variation in bony surfaces and the smallest exaggeration or suppression in bony ridges produces a faintly different development in the plan of action of all the muscles attached, giving a fundamentally different appearance. And the two great examples are the individuality of faces, and the difference between the male and female figure.

Women who masquerade in men's clothes and men who masquerade in women's clothes are quite usually detected by the eye of the crowd even though the woman may shear her tresses and the man may hide his hirsute face under a veil. Swaddled in cloaks and overcoats, either may defy enquiry, but short of such complete concealment, or very carefully devised disguise, the secret is not often kept for long. It is not the shape of the bust that betrays the imposture—in England, at any rate, many of the men are nearly as prominent in the nipple line as the women; it is the general look of the figure following on the slight differences of the skeleton—the essential alterations in external appearance following on small variations of internal structure. In the lad of the effeminate type and the slim young woman, the diagnosis of sex is not easy. This has been very well shown by a dispute which arose recently over a very famous statue, which now stands in the Museo delle Terme at Rome. The statue, known as the *Fanciulla d'Anzio*, was recovered from the sea some years ago and has since been purchased by the Italian Government, when the world was invited to admire it as a particularly lovely female statue. At the first glance it certainly presents the appearance of an exceedingly beautiful girl, but soon after its exhibition, Mrs. Strong, Signor A. Simonetti and Dr. P. Hartwig came to the conclusion that the statue was male, and in *The Burlington Magazine* for November 1910, where there are several illustrations, Mrs. Strong summarized the evidence for what certainly appeared at first sight a perverse view. She made out such an extremely good case for the male sex, that unless some actual identification should turn up—some recognition of the statue through contemporary records, the gender of the *Fanciulla d'Anzio* will always remain undecided. No casual



(c) "THE BATTLE OF THE CENTAURS AND THE LAPITHS" (METAMORPHOSIS II) ; BY PIRO DI COSIMO ; TEMPERA ON PANEL, 7 X 2.57 M. (MR. C. H. SHANNON, A.R.A. AND MR. CHARLES RICKETS)

observer would doubt that the figure is that of a girl, for it is hard for anyone not an experienced archæologist to dissociate the drapery, gathered in below the breasts and again at the waist, hanging low on the neck and flowing over pronounced hips, from the idea of a female figure. To the eye familiar with Greek sculpture, however, such drapery appears to suggest that of the robed Apollos of the 3rd and 4th century, and the feminine beauty of the faces of these statues is notorious, while the typical arrangement of the hair is feminine also. In the Fanciulla d'Anzio the right arm is lost just below the deltoid muscle, but it was obviously when complete thrown rather closely across the chest towards the left arm, whereon is balanced the platter to which the eyes are directed. In this position the border of the great pectoral muscle would be much accentuated, and a swelling would be produced that might stand either for the breast of a young girl or the chest development of a young man. Here is a case, it may be said, where the message of the written word must be more vivid than that of the work

of art. A novelist calls a character Jane and another character John, and no doubt can arise as to their sex, though for the purposes of the plot Jane may assume a moustache and John a petticoat. That does not seem to me to be a correct comparison of the results of the two arts, for many a novelist labels as John an unmistakable Jane and as Jane the veriest John, even while insisting shrilly on the manliness of his hero and the womanliness of his heroine. The label does not matter; the thing produced has to be judged. Many authors have tried to describe the feminine man and the manly woman without producing the desired effect; the old Greek sculptor, deliberately or no, made a statue which is either that of a girl or that of a boy, with the girlish attributes frequently found in the representations of Apollo, and such has been his success that no one knows the sex of his work. In medicine the question of sex is not often open, but when sex cannot be stated immediately the underlying framework of the body is very usually indeterminate.

(To be continued.)

REVIEWS

SOUTH INDIAN BRONZES: a historical survey of South Indian sculpture, with iconographical notes based on original sources; O. C. GANGOLY; Calcutta; 80 pp., 140 pl.; 51 rs.

The southern bronzes here discussed belong to the mediæval period; the prehistoric bronzes of Tinnevely and the beautiful Buddhist images from Buddhavāni and from Ceylon are not considered. The southern Saiva and Vaishnava bronzes (it can hardly be claimed that any are older than the 9th or 10th century) form a distinct school, of which the well-known type of the dancing Siva, or Natarāja, is a characteristic example. This type is anticipated in the fine stone reliefs of the Ellora and Bādāmī caves, and we do not know how much further back the Saiva iconology may be traced, except that there is a reference to images of Siva in Patanjali's commentary on Pāṇini about the 2nd century B.C. The extensive development of Brāhmanical image-founding in the south reflects the victory of devotional theism over Buddhism and is to be associated with the increase in the wealth and ceremonial of the temples, and the custom of carrying movable images in public processions. This development took place chiefly under the patronage of the Chola kings from the 9th to the 12th century, who accomplished for religious art what the Pāṇdyas had done for literature. The image-founder's art survives to the present day in the hands of the craft-guildsmen known as Kammālar or Visva-Brāhmanas, the imagers and architects amongst these being known as "Sthapatis" or "setters-up", and their work is still commendable. But most likely we should be right in

placing the zenith of the art about the 10th century; after the 15th century it is certainly decadent in the sense that the majority of late examples are little felt. "They reveal a conception which is far superior to the manner of its execution". Mr. Gangoly quotes a number of texts from the Sanskrit "Silpa-sāstras" (viz. "Kāśyapiya", "Agastiya", and "Brāhmiya"), and these are of great value; but as the printer possessed no adequate founts for printing Sanskrit in Roman characters, it would have been far better to give these extracts in Nāgarī, which could easily have been arranged in Calcutta. Moreover, both in the text and in the quotations there appear some very uncouth transliterations (e.g. Gowri, Gouri, "deepa", Aayinar); the Bengalism *b* for *v* is constantly introduced (e.g. "bhabet", "eba", "tāndaba"), and on the other hand we find "avaya" for "abhaya"; and the spellings are not even consistent, so that we find for one and the same town Kanchi, Kanchipuram, Conjiveram, Conjeevaram and Conjivaram, and for the word "jñāna" we have "gnan, gnana, gnam, jnana, gyāna". A large number of the chief finger-poses (mudrās and hastas) are illustrated by well-drawn figures. But several of these do not agree with authoritative books. Some are certainly incorrect: Figure C, for example, should be described as "Kartārī-mukha", while the "Sūci" hand (Figure F) must have the forefinger upright and fully extended; and it is difficult to accept Figures K, R, T, as a special form of the "Varada" hand without a quoted text of authority. With regard to these gestures generally Mr. Gangoly justly remarks, "They have been

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devised as exquisite artifices for suggesting, as it were, a *refinement of external action* corresponding to a *refinement of feeling*". The pseudo-Tamil lettering of the cover-imprint is repellent to all sense of good design. It is bad enough if printed letters are ill-formed, as is generally the case with commercial founts; but it is worse still to distort the letters of one script to resemble those of another. The collotype plates are well printed, and several of the figures have not been previously published. Mr. Gangoly has produced a valuable, and indeed, indispensable contribution to the growing literature of Indian iconography, and his promised volumes on "Pallava Sculpture" and "South Indian Stone Sculptures" will be awaited with interest.

A. K. C.

DANSKE SÖLVARBEJDER fra Renaissance til vore dage; Katalog over den Historiske Afdeling af Københavns Guldsmedelavs Jubilæums udstilling MCMX, udgivet af Carlsbergfondets bekostning; JÖRGEN OLRİK; 143 pp., 227 fig. Copenhagen (Gad), N.P.

If it were not that scarcely any of the well printed page illustrations relate to the text which surrounds them, so that the descriptions which do relate to them have to be sought at the expense of much time and temper, this comprehensive and well produced catalogue is in other respects also very well arranged. In the year 1911 an exhibition was held to commemorate the 5th Jubilee, or 250th anniversary, of the incorporation of the Copenhagen Goldsmiths Company, under Christian V. The exhibition included an Historical Section, consisting of plate produced in Denmark between about 1600 and 1875, and a Modern Section, of plate similarly produced up to 1910. The catalogue records the Historical Section. Unfortunately the subject is not a very interesting one to foreigners. The most characteristic Danish plate, the pre-reformation and very early renaissance ecclesiastical plate, which Dr. Olrik reminds us is now to be found in Denmark in contradistinction to most other countries, exclusively in public museums, does not come within the scope of the exhibition, nor consequently, as Dr. Olrik seems to regret, of his catalogue. Danish domestic and civil plate since those periods has very little, if any, national character. Except for an occasional figure or inscription commemorating S. Knud it might have been made in almost any country reached by the renaissance through Germany. Perhaps the engraved ornament is not quite so devoid of national character as the general design and the embossed ornament, but the difference is slight. This lack of character is peculiar to Denmark among the Scandinavian countries, and it is curious, because, as Dr. Olrik's list of distinctive place-marks shows, Denmark produced much solid and well made plate at a number of centres, comparatively large for a small area. To all who possess Danish plate Dr. Olrik's catalogue will be of great help in dating their pieces and identifying

the makers, for his subject could scarcely be more exhaustively treated. One piece may be particularly noticed here in connexion with Chinese porcelain. Herr Friedrich Perzyński published in this magazine four articles, "Towards the grouping of Chinese Porcelain", and in the fourth (vol. xxii, p. 309), cited and illustrated two pieces mounted in silver, of which one mount is dated 1642 and the other, as he showed, "may be assigned with some certainty to the second third of the 16th century". Herr Perzyński thus proved that the blue-and-white Chinese porcelain which with much acumen he had previously dated, was actually made within the period to which he had provisionally assigned it. A porcelain bowl in a silver mount which bears the Copenhagen stamp, the date, 1608, and the maker's mark I.B. (Jakob thor Borch), as described by Dr. Olrik, p. 6, No. 6, is illustrated in Fig. 6 on the same page, and so far as can be judged from an illustration, the bowl is of the same period as the porcelain dealt with by Herr Perzyński. If this is so, the specimen affords an additional proof of the accuracy of his dating, and will be of interest to ceramists.

G. L.

A CENTURY OF LOAN EXHIBITIONS, 1813-1912; ALGERNON GRAVES, F.S.A.; Vol. V (2nd Addenda and Indexes), £5 5s.

We have had occasion at intervals to notice the remarkable publications issued by Mr. Algernon Graves, to commend his immense industry, and to point out the value of those publications for every art library and every art student. Mr. Graves has now brought to completion another of these monumental works. We have got so much accustomed to loan exhibitions that we have almost come to consider ourselves as part-owners of many fine works of art which their rash owners have been liberal enough to part with on loan to public exhibitions. A perusal of Mr. Graves's new work, "A Century of Loan Exhibitions", compels a tribute of gratitude to the owners of works of art, from the sovereign downwards, who have gratified the public eye and instructed the public mind by the loan of valuable pictures. Such loans had become almost a tax on ownership, and so long as a famous picture remained in this country its owner can never have been immune from the pertinacity of the promoters of loan exhibitions. The catalogues of these exhibitions are of peculiar interest, and when the catalogue is a *catalogue raisonné* it becomes historical. As one turns over the pages of these five handsome volumes, a real treasure for every possessor, we can trace the history of famous pictures through more than one private collection, sometimes reaching a haven in the National Gallery, but, alas! more frequently taking a final voyage across the Atlantic. Mr. Graves's catalogues are indeed the happy hunting-ground of every collector, British or foreign, especially the latter, and are too often

the key to treasure-houses the contents of which we should so gladly keep in this country. As the volumes in this latest publication reached us we called attention to special subjects of interest in each volume, to the number of pictures attributed to Holbein, Raphael or Titian, to the long list of paintings by Gainsborough, Reynolds, Romney and Turner, and to certain vagaries of ascription. Mr. Graves does not pretend in these works to act as a critic, or to be responsible for the attributions of pictures in private possession. If a picture has been exhibited as by Holbein, it is re-catalogued under Holbein's name; if a picture has been exhibited more than once, it is included so many times in the sum-total of works exhibited, the grand total of which does not therefore correspond exactly to the number of individual works which have been lent to these exhibitions. A publication of this description must be subject to certain unevenness of accuracy, so that it would be ungracious to try and detect Mr. Graves in errors of omission or commission, for most of which he would probably be found to be in no ways responsible. In the concluding volume just issued Mr. Graves has compiled not only a list of portraits exhibited at these loan exhibitions, but a list of owners who have lent pictures. Each of these lists is of special interest and value. Perhaps for historical and biographical reasons the list of portraits is the more interesting, and may lead to some important identifications. We are tempted to hope that Mr. Graves may be able to compile a list of portraits exhibited at the Royal Academy and other modern exhibitions. We learn from Mr. Graves's preface to this concluding volume that he is engaged on a new work of a similar nature dealing with art sales. If Mr. Graves is able to give prices, when known, there will be great interest and possibly great disappointment and surprise at the variation in market value of certain painters and a certain class of painting. We hope most cordially that Mr. Graves will be spared to complete this new work. L. C.

EAST CHRISTIAN PAINTINGS IN THE FREER COLLECTION; CHAS. R. MOREY; xiii, 86 pp., 13 pl. (10 in colour), 34 text illus. ("University of Michigan Studies, Humanistic Series", vol. xii, Pt. 1). New York (Macmillan), \$2.50.

Mr. Morey develops his main subject so fully in comparative text and illustration that more than a glance at his title-pages and contents-pages is required to discover precisely what the subject is. Mr. Freer's eastern Christian painting and script described here are fragments of three separate works, and comprise seven parchment folios, and two panels which until recently formed the covers of a MS. of the Four Gospels belonging to Mr. Freer, which Mr. Morey has recently published under the title of the Washington MS. Of the folios, two (2 pp., miniature + 2, blank) came from a lost MS. of the *Klimax* by S. John (Climacus); and five (7½ pp., miniature + 2½ pp., text) from

another MS. of the Four Gospels, also lost. Ten of the pages are reproduced separately in colour-blocks, and the panels, both separately, and attached by an antique, though not contemporary, chain, in three black-and-white blocks. The text illustrations are well chosen by Mr. Morey from other sources for comparative purposes. The colour-plates could scarcely have been better made in Japan and do the Boston Helio-type Company which made them the greatest credit. There is only one objection to the general production of the volume, the far too common one that the illustrations can seldom be seen with the text to which they belong. Mr. Morey makes a catalogue raisonné of Mr. Freer's few but important paintings the nucleus of three admirable iconographic essays on the groups to which the paintings belong; (I) on the *Klimax* as that subject is treated both in the east and west; (II) on Byzantine miniatures in *Tetrevangelia*, especially those dating between 1250 and 1300, the period of Mr. Freer's; and (III) on Coptic representations of the Evangelists, an example of which occurs on Mr. Freer's panels. Mr. Morey is so convincing an authority, both in himself and in the corroborative authorities whom he cites, that we may readily accept his conclusions, and in particular his conclusion that Mr. Freer's *Klimax* miniatures, which Mr. Morey illustrates, with comparative examples even more fully than the rest, are the work of Theoktistos, a monk of the monastery of S. John the Baptist in Constantinople. But we cannot accept so readily a piece of evidence based on similarity of script within a very narrow field of observation, on which Mr. Morey strongly relies. He points out that the signature, "Theoktistos the monk" is found on several miniatures besides Mr. Freer's, and concludes that there were several miniaturists of the name in different monasteries. But he cites a "Menaëum" dated 1127, now in the Bibliothèque Nationale, as the script of the same Theoktistos who signs Mr.

Freer's *Ladder* miniature (Pl. II), and in confirmation reproduces (p. 29) the title of a passage in the "Menaëum". He bases his argument on a minute peculiarity in an initial epsilon of curved form, in which a descending point is visible about the middle of the horizontal stroke. Initial epsilon occurs once in the *Ladder* miniature, and shows this point plainly; it occurs five times in the "Menaëum" title, and shows the point twice plainly, once doubtfully and twice not at all. Moreover, though Mr. Morey, referring to Gardthausen's tables, cites six examples of this peculiar epsilon from 10th-, 12th-, and 14th-century MSS., he obviously does not attribute all these MSS. to the authorship of the Theoktistos of S. John the Baptist's monastery. But Mr. Morey does not notice a rather larger field for comparison between these two scripts, namely, alpha (minuscule). All these alphas in both scripts are evidently written

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with two separate strokes of the pen, not with one uninterrupted stroke, curled and looped, as are the two more ornamental alphas which are still visible in Mr. Freer's "Portrait" miniature (frontispiece). This two-stroked alpha, resembling italic *a*, occurs seventeen times in the "Ladder" miniature, and in thirteen cases presents a peculiarity of form. The vertical stroke begins about one-third of its own height above the curved, so that the letter resembles a Roman *d* with its top cut down. The alpha of italic form occurs thirteen times in the "Menaeum" title, but not at all in the cut-down *d* form. This alpha-evidence is surely stronger against identity of scribes than Mr. Morey's epsilon-evidence is in favour of identity. It is not advanced here as evidence worth consideration against one Theoktistos's authorship of both script, but to point the danger of relying too much on "jots" and "tittles" which were liable to frequent and probably unconscious variation by one scribe. It is offered as a tribute to Mr. Morey's precision, which demands from a reviewer as much meticulous observation as he can manage to provide. One other tribute is due to him, which is that he also discriminates with the eye of an artist between the intrinsic merits of Mr. Freer's paintings. G. T.

(1) VERZEICHNIS DER WERKE DES MALERS, GEORG CORNICELIUS; zusammengestellt u. eingeleitet v. KARL SIEBERT; 16 Autotyp. auf 12 Taf. (2) JOHANN GEORG TRAUTMANN und seine Zeitgenossen, nebst einer Geschichte der Frankfurter Malerkunst im 18^{ten} Jahrh.; v. RUDOLF BANGEL; Strassburg (Heitz—"Studien zur Deutschen Kunstgeschichte", H. 171, 173), H. 171, M 3; H. 173; M 5.

(1) This is a small biographical sketch and a carefully compiled catalogue of the work of an industrious 19th-century German painter Georg Cornicelius who was born at Hanau in 1825. He first aroused attention by his *Portrait of a Young Girl*, and after years of study and work at Antwerp, Dresden, and Paris, he finally settled down at Hanau, where he worked until his death in 1898. He painted historical pieces, portraits, and landscapes, and his art is generally classed with his contemporaries' Piloty's and Victor Mueller's, but it is certainly more prosaic. The illustrations are too much devoted to his studies and not enough to finished work.—(2) Students of the 18th-century Frankfort schools of painting will find in this compact and handy volume a concise account with clear illustrations of the artist J. E. Trautmann and his son Johann Peter (1745-1811). The elder Trautmann, who was born at Zweibrücken in 1713, and who died in 1769 at Frankfort, began by being very much influenced in his art by Rembrandt, an influence which lasted during a great part of his career, and is especially noticeable in his Biblical subjects, genre pieces, and portraits. In his landscapes he is much more personal, particularly so in his night scenes with conflagrations. He does not rank with the great artists, but occupies to this day an important place in the history of Frankfort painting. His connexion with the

young Goethe is of interest, for it was he who suggested to the artist many of the *motifs* for his Biblical subjects, more especially those of *Joseph and his Brethren*, and also the night scenes. His son painted very much in the manner of his father and used similar subjects.

F. G.

SENSE AND INCENSE. A Book of Verses, by some present Etonians. (Eton College, Spottiswoode & Co.).

There has been a boom in poetry of late and most of the poets are young. Oxford and Cambridge, no longer content with an ephemeral appearance in undergraduate newspapers and magazines, gather their verses once a year into comely tomes, thereby rendering the task easier for the resurrection-man of the future. In this pretty little volume we have a gathering by the youngest of all the poets, some dozen in number, published under the protecting auspices of one of the best-known of Eton tutors. We look with interest to note how far it may be touched with current movements, and whether the rather robustious breezes which shake the universities have yet blown on the garden enclosed of the public school. But its flowers are still unvexed by Auster, and we are not surprised. The verses of the sixth form poet differ altogether from those which he begins to write directly he "goes up", and seldom show any contemporary influence. They are not in fact, as a rule, imitative. In the present collection we find no traces of the great Eton poets of the last and the present generation, Swinburne and the Poet Laureate, or even of Mr. Lascelles Abercromby or Mr. Rupert Brooke. The most distinct influence is somewhat remote, that of William Morris's "Defence of Guenevere", which is probably to be discovered in the "Beggars in Lyonesse" of Mr. Cecil Sprigge, and in the "Picture" of Mr. Victor Perowne:

Tall columbines grew 'mid the grass,
Between them shadow-mice did pass.
With soundless feet, pass and repass.

Though the poems reach throughout a creditable level of accomplishment and show a stricter feeling for form than is usual in youthful verse, the general effect, as might be expected, is rather impersonal and individuality not easy to distinguish. The writers, all or most of them, are, it is understood, now serving their country in the field. Not for many generations has occasion furnished young poets with such high and ample motives of inspiration or wielded a stormier winnowing-fan to separate greater from less.

I. L.

VITRUVIUS: the ten books on Architecture; trans. M. H. MORGAN; illust., and new designs, ed. H. L. Warren. Harvard University; London (Humphrey Milford), 15s.

The late Professor Morgan, when he commenced a new translation into English of Vitruvius's famous work, rendered a service to architecture. M. Choisy published an elaborate translation into French, with exhaustive commentaries and diagrams, in 1909. This was, however, in four volumes, whereas the present work is a single volume, and has no

commentary. M. Choisy gives the Latin and French text in parallel form, but Professor Morgan gives the English rendering only. The history of this new version is interesting, and has a pathetic side. The translation was almost complete at the time of Professor Morgan's death, but the notes and the illustrations—to which he justifiably attached much importance—were only partially considered. It therefore became necessary for other hands to complete his work. The last ten pages of the text are translated by Mr. Albert Howard, who has also edited the remainder of the volume. The illustrations for the first six "books" were selected by Professor Morgan or prepared under his direction, and those of the later portion are believed to be in accordance with his wishes. These excellent illustrations add very considerably to the value of the text. Some of them are reproductions from the quaint blocks in Fra Giocondo's edition of 1511, others are careful diagrams, others again are photographs, showing the modern condition of buildings or places mentioned by Vitruvius, or elucidating references to methods of Roman construction. Apart from the illustrations, the translation itself is a rendering into modern English of a work that has been translated before, and for that reason makes an appeal to a modern reader. The style of Vitruvius is far from literary, becoming exaggerated in the introduction to each of the ten books. It was Professor Morgan's conscious aim to imitate some of these peculiarities, "because of his conviction that a translation should not merely reproduce the substance of a book, but should also give as clear a picture as possible of the original, of its author, and of the working of his mind". We know practically nothing of Vitruvius's life and work, save what he tells us in his introductions and what can be inferred from his text, but this admirable edition of his book makes it possible to imagine something of his remarkable if stiff personality. M. S. B.

DIE ENTWICKLUNG DES GEWÖLBEBAUES IN DEN MITTELALTERLICHEN KIRCHEN WESTFALENS; RUDOLF KÖMSTEDT; 17 Lichtdrucktaf., 9 Abbild. im Text, Strassburg ("Studien zur deutschen Kunstgeschichte" 172, Heitz). M 6.

This volume resembles its predecessors of a well known series in its weighty scholarship. More than most German monographs on art, it is packed with references so profusely as to suggest that the subject has already been exhausted. But Herr Kömstedt, a pupil of Dr. Heinrich Wölfflin, confines himself to the vaulting of Westphalian churches, and for his illustrations has, for the most part, chosen examples from small and obscure buildings. His book is in three parts. The first section treats of the theory and development of mediæval vaulting in general, the second traces the history of its development in Westphalia, and the third forms a "Materialsammlung", or detailed catalogue of 90 vaulted churches in the province. The letterpress is followed by 33 collotype illustra-

tions from photographs, and a few diagrams appear in the text. The history of vaulting in Westphalia begins with the famous Bartholomäuskapelle in the ancient city of Paderborn, built by Byzantine masons in the early 11th century with dossierets and carved capitals. Another early example is the abbey at Corvey on the Weser. Herr Kömstedt carries his story up to the end of the 15th century, and includes a number of village churches as well as the cathedrals at Minden, Münster, Paderborn, and Soest. The part of Westphalia between Dortmund and the Rhine is now so entirely given over to industry that one is apt to forget that the eastern side of the province is rich in mediæval architecture. Even Dortmund itself furnishes a few examples for this book. M. S. B.

SIX CENTURIES OF PAINTING: the complete history of painting from the earliest times to the present day; RANDALL DAVIES; 50 colour plates. London and Edinburgh (Jack), 10s. 6d.

Mr. Randall Davies is well qualified to write a popular history of painting from 1300 to 1900; but possibly in the present instance he has been a little too careful about committing himself to opinions that have not yet been sanctioned by time. His book is eminently "safe"; which means that it contains little that was not easily available before, and little that every handbook must for the future contain if it is to be abreast of criticism and history. Four lines on Signorelli seems sadly inadequate. The account of Jean and François Clouet is equally meagre; Guardi and Longhi are no more than mentioned; and Cézanne is not mentioned at all. Doubtless Mr. Davies has his own reasoned sense of proportion; and, so far as his work goes, it is just and sound. But it seems a little old-fashioned, even among the art-books that were published before the war. The book is lavishly illustrated with colour-plates of varying merit. C. H.

VESPASIANO DA BISTICCI. Lebensbeschreibungen berühmter Männer des Quattrocento. Ausgewählt, übersetzt und eingeleitet v. PAUL SCHUBRING. Jena (Eugen Diederichs). 1914. Pp. 381, with illustrations. Sewn, M 9; bound, M 11.

This is one of the series "Das Zeitalter der Renaissance", edited by Marie Herzfeld, and intended to give a selection of sources for the history of Italian culture. One has a feeling that sources translated into a foreign tongue have lost their purity; but what is the purveyor of popular aids to "culture" to do? Obviously his only way is to find good scholars to do his translations. None more admirably qualified by knowledge of Italian art, letters and life than Dr. Schubring could have been found. The introduction is commendably brief and to the point; the selection of the lives is very judicious; the notes could, with advantage to all but smatterers, have been more numerous, seeing that what there are are so good; the illustrations are well chosen and well done; the only thing we do not care about is the title-page, but its slight affectation is, after all, harmless. G. F. H.

Reviews

We have great pleasure in welcoming a treble number of our valuable contemporary, "Staryé Godý", for July, August and September 1914, the three months at the beginning of the war when—as was noticed in the May number of this magazine last year—the editor felt it to be "the duty of art to withdraw from the public arena

A MONTHLY CHRONICLE

ARTHUR HUGHES.—The venerable painter, Arthur Hughes, died on December 22nd, 1915. The third son of a Mr. Edmund Hughes of Oswestry, he was born in London on January 27th, 1832: educated at Archbishop Tenison's Grammar School, and in 1846 entered the School of Design at Somerset House. The teaching here of his first master, Alfred Stevens, left no obvious influence on the character of his art—even on his black-and-white work—a surprising circumstance paralleled in Cotman's tutelage of the youthful Rossetti. Distinguished painters, it may be noted however, derive more from their inferiors than their peers. Where they have succumbed to the dominance of a great predecessor or great contemporary their art has suffered. Rossetti was an exception; he was always able to give more than he could receive. In 1847 Hughes entered the Academy Schools, and became known to Hunt and Millais; the latter being quick to recognize the younger man's talent. Millais's fulfilled prophecy about his getting the medal may be discounted, because these prophecies are always made about some one: the failures remain unrecorded. And it requires no great perception to realize that one student is better than the others. Hughes never became one of "the Brotherhood"; but F. G. Stephens, himself an actual member, described Hughes as a half brother of the Pre-Raphaelites. He accepted the conventions of the new school along with so many older and younger contemporaries such as Dyce, Madox Brown, J. F. Lewis, John Phillip, Valentine Prinsep and Briton Riviere. Under its impulse his finest work was achieved. It should be remembered, by the way, that Pre-Raphaelitism was at the time in its initial stage of naturalism, romantic only in motive, and but faintly tinged by Rossetti's intenser genius. It might have been expected that Hughes would have been invited to join the Brothers in 1851, when Collinson resigned and Walter Deverell was elected to the vacancy. How vacant the honour was may be gathered from Holman Hunt's memoirs: if his definition of Pre-Raphaelitism be accepted. It will be recalled that according to the genial founder, all the Brothers but Millais were German Nazarene wolves in Holman Hunt's clothes. The omission of Hughes (for whom Hunt in common with others cherished a lasting affection) is curious because his technique approximated in a greater degree to that of Millais

in view of the events of surpassing magnitude and importance to the life of the country". The continuity of the "Staryé Godý" is thus re-established.—ED.

CORRIGENDA.—PLATE II, p. 150; for "Christ Church" read "Ashmolean Museum".

and Hunt than of the other painters who fairly enough came to be regarded by critics as entities in the group. In 1852, the *Ophelia* was compared favourably with Millais's more famous picture with the same motive in the exhibition, and that of *The Hireling Shepherd* by Hunt. In 1856, Morris wrote to Burne-Jones asking him to secure on his behalf *April Love* [PLATE, p. 170]; Ruskin having vainly persuaded his father, the wealthy wine merchant, to become the purchaser. In the same exhibition was hung the *Eve of S. Agnes*, a triptych, one of the artist's most beautiful works. Burne-Jones's errand for Morris dated, according to Hughes himself, his real intimacy with the protagonists of the movement. He was invited in 1857 to assist in the decoration of the drum in the Debating Hall of the Oxford Union—that unhappy but epoch-making experiment. His contribution was *The Passing of Arthur*, which has perished or become invisible along with the others. An admirable photograph was taken by Mr. Gray of what remains at the instance of Mr. Holmes in 1906, for Hunt's monograph on the "Frescoes" (published by the Clarendon Press). Other brilliant works belonging to this period of Mr. Hughes's art are the *Fair Rosamund*, *The Poet*, the *Nativity*, the *Annunciation*, and *The Long Engagement*—the last three are at the Birmingham Gallery.

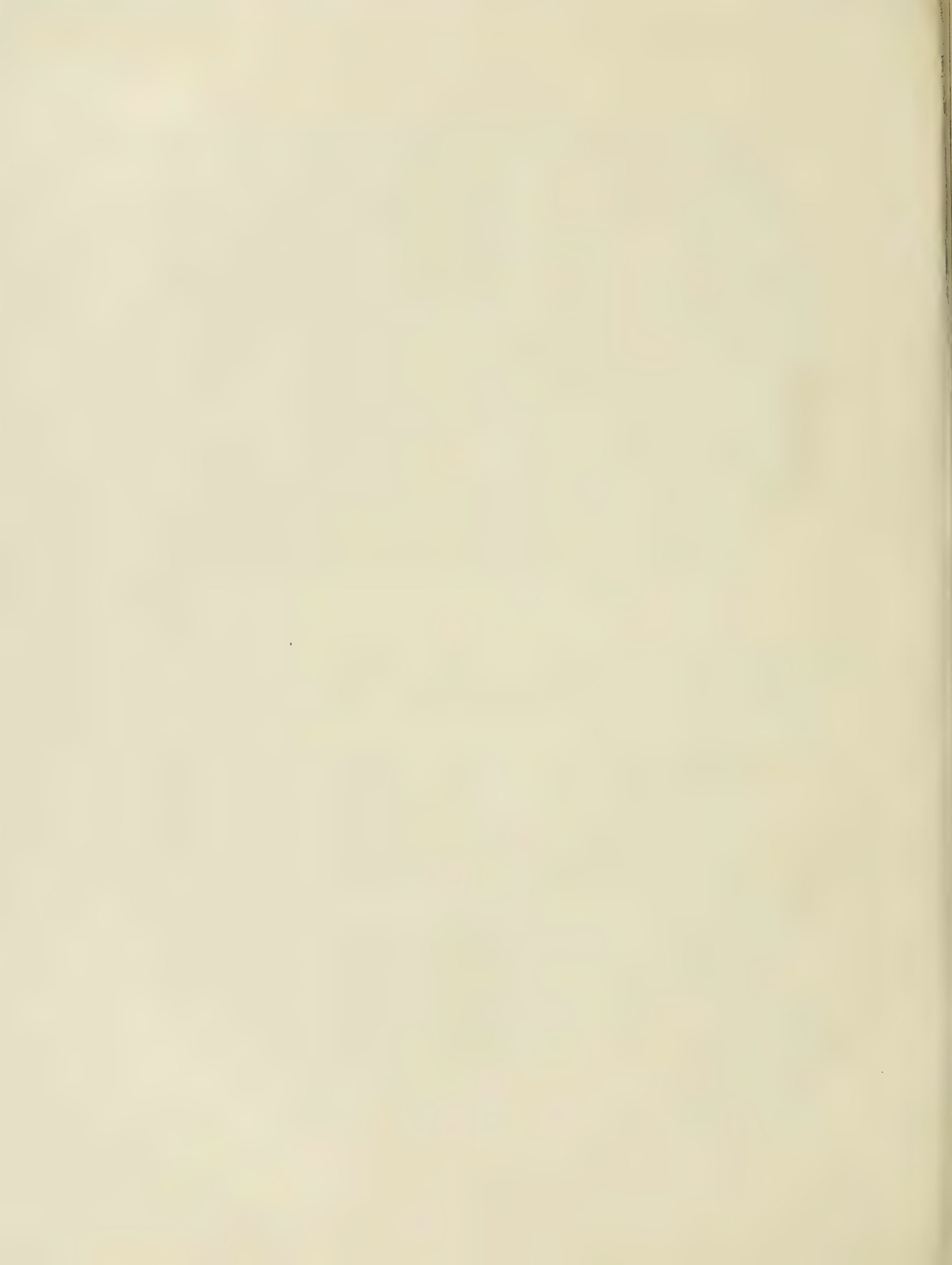
In 1869, a remarkable change came over the painting of all the artists who were either actual members of the Brotherhood, or, like Hughes, associates and intimates. It is easy to say, and was indeed said at the time, that they were growing out of their youthful mannerisms, as Millais had done more than ten years previously. Collectors and connoisseurs of English painting, however, have begun to realize that the golden period of the school lies between 1849 and 1869—just twenty years. Sandys, we know, quarrelled with Rossetti in that year, and a subsequent reconciliation did not restore to his art what was too obviously lost by the estrangement. Something is missing even in Madox Brown's pictures after that date. Yet Madox Brown retained the friendship of his pupil by whose art his own was so profoundly affected, while itself a factor in the composition or development of Rossetti. The painting of Burne-Jones again became something different, though this may have been due to the natural process of individual evolution. But whatever the cause the suggestion is irresistible that the



A) PORTRAIT SKETCH OF ARTHUR HUGHES AT THE AGE OF 19; BY HIMSELF. OIL ON
WALNUT BOARD, 10 3/4 X 12 7/8 CM (THE EXECUTOR OF THE ARTIST)



(B) "THE PROSCRIBED ROYALIST" (MOTIF OF THE LATE ARTHUR HUGHES). BY SIR
JOHN EVERETT MILLAIS, BART., 1852, OIL ON CANVAS



waning of Rossetti's personal influence deprived the Pre-Raphaelites, including Arthur Hughes, not merely of poetic impulse but of something rarer, of some indefinable quality, the magic of which can only be seen and felt in their early pictures, something indescribable in words. Indeed, if it could be described in words, their painting would have no significance. Tragically enough, Rossetti's own painting too became actually bad shortly afterwards. In 1870, he began to spoil his early pictures by re-touching. Rossetti's health or the advent of new and unharmonious personalities into his daily life, may account for the phenomenon in his own case. By an unhappy coincidence, the exhumation of *The House of Life* from his wife's coffin transformed Pre-Raphaelitism into a House of Death. "I wish one could live by writing poetry", he said: "I think I'd see painting damned". It was. From 1870 till the opening of the New English Art Club in 1885 British art, with the illuminating exceptions of the cosmopolitan Whistler, Burne-Jones, possibly Watts, and a few others, sank to its nadir in the 19th century.

Now, it would be idle to deny that Arthur Hughes, from whatever cause, in common with Brett and other distinguished and equipped craftsmen, exhausted at the age of forty the flame of his youthful talent. The pictures which he showed subsequently at the Academy and at the old Grosvenor Gallery were always conscientious and none the worse for their homely motives. Yet their historic interest in illustrating the sentiment of a period eclipses their artistic importance. Period pictures of their kind have, of course, their place and value, but belong to a category different from the intellectual art which, though associated with accidents of date, is independent of history, fashion or taste. The black-and-white work of Hughes illustrated many books famous in their time. In them charm perhaps more than strength fascinated the readers of "Tom Brown's Schooldays", "Gutta Percha Willie" and Christina Rossetti's "Sing Song".

To the great personal charm of the deceased artist there have already appeared many deserved tributes. Unlike some of his less discreet friends, he indulged in no ill-natured recollections, published or other. His powers of memory when exercised in private conversation or in occasional interviews were always of an amiable and generous kind. And yet he must have been able to supply the key to many of the puzzles against which one constantly stumbles in perusing the records of a singularly brilliant period in English art and letters. In his later years Hughes came to be regarded, and rightly, with particular reverence by a younger generation, nauseated with spurious Pre-Raphaelitism. Those naive early pictures of his seemed like some brilliant Easter morning in

a radiant spring which only happens once or twice in a climatic or intellectual sense on this side of the channel. His handsome features as a young man were made familiar by Millais's *Proscribed Royalist*, for which he sat as a model [PLATE]. He was a keen and discriminating critic, and till the end never ceased to interest himself in contemporary phases of painting. He visited all the current exhibitions, and apparently experienced none of those dyspeptic feelings to which elderly painters sometimes give expression when discussing the future or the aims of the coming generation. He was a connoisseur of Italian primitives, of whom he possessed several very fine examples. It is an error of the obituaries to say that he was the last of the artists who practised Pre-Raphaelite methods; or even that all the Pre-Raphaelite brothers have passed away. Mr. Henry Wallis and Mr. William Rossetti are happily still with us. The last, if not a painter, was one of the original seven brothers, and remains the most honest chronicler of their living actions.

ROBERT ROSS.

THE NEW ENGLISH ART CLUB.—There are, compact in every artist of fifty or thereabouts, two men between whom an understanding of some sort has to be arrived at. The one is the abstraction that may be typified as the standardized *ancien-jeune*. This one sees in the rising tide of the young nothing but a vaguely disquieting threat which makes his life a misery. The other and saner self sees in the achievement of the rising generations the natural unfolding of seeds sown by himself, and, to that extent, an amplification of his own existence and a consolation for the fact that his personal powers must inevitably decline with time. The constitution of the New English Art Club is such that it can, in theory, give play to the more philosophical of the two combatants in the silent battlefield of the individual juryman. An exhibiting society can only retain its vitality to the extent that it succeeds in not alienating the recurring relays of the younger generations, for youth is the pied piper that the public will follow.

There is a symptom in the career of all artists of the first rank that is perhaps more fitted to cause amusement than alarm. So sure as the position of such a one is consolidated and firmly seated he becomes automatically the whipping-boy or *tête de Turc* of the up-to-date critic. It is now become the turn of Augustus John. The writers who claim to have founded a new æstheticism proclaim aloud that romance is dead. Have they not themselves, they cry, repealed romance, as if it were an act of Parliament? How dare, they would seem to say, a mere man with a pencil continue on a path that they have marked "Verboten"!

Surely the error of these writers is to suppose

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that an art can spring from a critical system, whereas a critical system can never be anything but a more or less amusing commentary on already existing achievement.

To the futurist critic the public will be inclined to reply, "We are not in a position to dispute your assertion that some day some one will create a higher art, in which black shall be white and white black, and in which all values shall be trans-valued. Meanwhile do not spit in our soup. We prefer for the present not to reject the very plump birds we hold in our hand for the emperor's new eggs that you say are hidden under the bushes of an always uncertain futurity".

Not only is Mr. John the first draughtsman that we have, but he is also in consequence the most sure and able of our portrait-painters. I forget what writer it was who spoke the other day of the portrait of Colonel Smyth as a "lapse".

And these are the same critics who are often rightly deploring the tendency in England of society to hold itself aloof from the abler manifestations of contemporary work. In whose interest is the word "lapse" pronounced? We are tempted to see in it a plea for the giving of commissions only to the routine practitioner on whose door-plate are engraved the words "portrait-painter". And yet this supposition is out of keeping with the somewhat absurd rôle of *critique d'avantgarde*. *Comprends pas*.
WALTER SICKERT.

VARIOUS PERIODICALS

AMERICAN

NEW YORK, METROPOLITAN MUSEUM OF ART BULLETIN, Vol. X. Oct., No. 10.—The early 16th-century French or Franco-Flemish hunting tapestry acquired for the museum last spring, and one of the largest pieces of this date in America, is discussed. It was probably woven at Courtrai, though, in the absence of any definite clues (weavers' marks were not used until 1528), nothing can be stated with certainty. In general treatment it shows some affinity with the Hardwicke Hall tapestries, which are somewhat earlier in date; formerly in private possession in Germany, nothing further is known of the pedigree of this notable piece. —Among additions to the Near Eastern ceramic collection two specimens are reproduced which appear to be of exceptional beauty and interest: a Rhages jug, 11th to 12th cent., and a Mesopotamian drug-pot of Rakka, the city of Haroun al Raschid. Through the Draper bequest and the gifts of Mrs. Ferris Thompson the museum has acquired examples of Sultanabad ceramics, and some beautiful specimens of 13th and 14th-cent. wall tiles. —A primitive but extremely impressive head in stone comes from Angkor, in Cambodia (the state lying between Siam and Cochin China). This deserted city, set in a fever-haunted jungle accessible during only two months in the year, contains some of the most magnificent architectural and sculptured remains in existence, the history of which is shrouded in mystery. The Khmere race, which produced these stupendous works, emigrated from India about the end of the 5th cent. A.D., and the decoration of the city of Angkor seems to have been in progress for centuries. The head in the Metropolitan Museum represents the earlier Buddhist phase of Cambodian art, probably earlier than the 10th cent. —In the Dept. of Classical Art the various accessions of 1914 (which do not appear to be as notable as usual), terra-cottas, bronzes, glass and gems are noted. —The work of the museum's Egyptian expedition, which has not been adversely affected by the war, is chronicled. Conditions in Egypt, so far as the conduct of archæological

THE RED CROSS AUCTION AT CHRISTIE'S, 1916.—The British Red Cross Society and the British Order of S. John of Jerusalem, encouraged by the large sum of nearly £50,000 realized last year by the sale at Christie's, are organizing another to be held in April of this year, when Messrs. Christie will again generously lend their rooms and conduct the auction entirely free of expenses. A representative General Committee has been formed, with expert Sub-committees on the advice of which the General Committee reserve to themselves the right of omitting from the principal auction unsuitable objects or of reserving them for a subsequent supplementary auction. Among the members of the Sub-committees, well known to readers of this Magazine, are for Pictures, Drawings and Prints, the directors of the National Gallery, National Gallery of British Art, National Portrait Gallery, Print Room of the British Museum, Wallace Collection, Mr. J. P. Heseltine, Mr. R. C. Witt, with Mr. Lionel Cust as Chairman and Mr. J. G. Joicey for the works of living artists, in particular: for Silver, Mr. E. Alfred Jones, Mr. Hubert Ellis, Mr. C. J. Jackson, Mr. Lionel A. Crichton, Mr. Starkie Gardner, Messrs. Garrard and Messrs. Lambert; and for Books, MSS. and Autographs, Mr. Edmund Gosse, Mr. Thomas Hardy, and Mr. Thomas J. Wise. Full lists of the General and Sub-committees will have appeared in the daily press before this note is published.

work is concerned, are stated to be entirely normal, and the projected excavation in the Assasif at Thebes will be undertaken. The first volume of the series of reproductions of Theban monuments, dealing with the tomb of Nakht, will be published in the course of this winter. —A note states that the late Mr. Theodore Davies's collection at Newport, Rhode Island, will in all probability pass to the Metropolitan Museum. A detailed description will no doubt appear when this very interesting collection is exhibited.

Nov., No. 11.—Four panels of a small altar-piece by Benozzo Gozzoli, painted for the chapel of the Alessandri family in S. Pietro Maggiore, Florence, later removed to the Palazzo Alessandri, and thence to the museum, are discussed by B. B. Vasari ascribed these panels to Pesello. The name of Benozzo Gozzoli was first suggested by Crowe and Cavalcaselle, and is now very generally accepted. The panels of the predella have been identified by Mr. Horne in different collections, and were fully discussed in *The Burlington Magazine* (Vol. VII, p. 377). —A bronze statuette, *The Drunken Herakles*, recently acquired, is discussed by Miss G. Richter. The drunkenness is indicated only by the pose of the figure, and not by the expression of the face; it is the finest known representation of this subject, and shows Hellenistic art at its best. Both arms are missing, but from a statuette at Parma to which this bronze is closely allied Miss Richter has been able to reconstruct the action of the figure. —MR. DE GARIS DAVIES reports upon his work in the necropolis of Thebes, the principal results of which were the excavation of the tomb of Surer, the clearance of the pits in the tombs of Puimrê and of Nakht; in the Nakht tomb a painted statuette of the owner was found, of excellent workmanship and in a remarkably good state of preservation; the figure holds a slab on which was inscribed an address to the Sun-God. These important finds will be fully dealt with in the publication referred to above. —MR. HORNE has an interesting note on Dr. Richter's article in the June number of "Art in America" on Botticelli's

panel in the Metropolitan Museum of the *Miracles of S. Zenobius*. I regret that a too hasty perusal of the article in question led me to assert that the only obvious conclusion was that the picture must have been painted for the Compagnia di S. Zenobio; but Mr. Horne points out that there were several confraternities of this name in Florence, but that no record proves that Botticelli painted his series for any one of them. It is more probable, Mr. Horne thinks, that they were executed for the private house of some religious person who had a special devotion to the saint. Mr. Horne concludes his enlightening article with the interesting information that he was some years ago shown a small and faded photograph of a picture which he at once recognized as by Botticelli, and belonging to the same series as the Mond and Dresden panels. That picture had been acquired many years ago by Sir William Abdy from the dealer Baslini at Milan. Mr. Horne, however, was unable to see the picture until at last Sir William Abdy's collection "turned up at Christie's with the result that everyone knows".¹

Dec., No. 12.—Detailed account of the eight tapestries bequeathed by the late Mrs. R. Gillespie; one, of which a small reproduction is given, appears to be of exceptional interest, being a specimen of German 15th-cent. weaving. Little is known of these German craftsmen; looms existed at various places in the Rhenish provinces, but they were mostly of small dimensions, and the work was coarser and less skilful than that of weavers in other countries. The piece under discussion is of considerable colour charm and more decorative than is usual in Rhenish weaving. It was first heard of in Mme. Lelong's collection in Paris, but its earlier history is unknown. The other two Gothic tapestries probably date from c. 1510, and were doubtless woven at Brussels. In type and cast of drapery some of these figures recall certain celebrated tapestries in the palace at Madrid. Other examples of the Gillespie bequest date from the late 16th and early 17th cent. —The report of the excavations at Thebes, 1914-15, is continued, the narrator on this occasion being MR. EVELYN WHITE. During the spring the work carried on included the clearing of three tombs and the prosecution of further work on the site of the palace of Amenhotep III. A plan of the excavations of 1915 is appended. Various suggestions are made as to the original purpose of the quarter of the palace excavated, whether it was the residence of Queen Tiye, the principal wife of Amenhotep III; of the heir-apparent, later the famous Akhnaton; or the quarter set apart as the residence of the royal children. Much still remains to be explored, and future discoveries may serve to clear up some of the problems at present unsolved. —Some interesting relics from the Japanese town of Matsue are discussed by B. D., who visited this remote place in order to study a precious 14th-cent. suit of armour preserved in the temple there, and acquired the objects which he has now presented to the museum—i.e., a black lacquer war hat, once belonging to Naomasa, Daimyo of Matsue (1600-1666), a member of the Tokugawa family which ruled Japan for two and a half centuries; a war fan or bâton richly lacquered, with iron borders damascened in silver, and with Chinese inscriptions on both sides, also once the property of Naomasa; and a late 16th-cent. gun which, according to an inscription, belonged to Horio Taiko, one of the best officers of Hideyoshi, the Japanese Napoleon, who invaded Korea in 1592. —Five examples of 15th-cent. Siamese sculpture have been added to the museum; one, a bronze head, with gilding visible through the patina, is a fine example of Siamese art. —A note chronicles the gift to the museum by Sir Charles and Lady Waldstein of an early 16th-cent. dalmatic, which the writer assigns to Spanish craftsmen; it will be exhaustively dealt with by one of the first authorities on textiles, Mr. Kendrick, Keeper of the textiles in the Victoria and Albert Museum.

BOSTON, MUSEUM OF FINE ARTS, BULLETIN, 1915.

Dec., No. 80.—This number is almost exclusively devoted to an interesting *résumé* of recent excavations in Nubia. DR. REISNER completes the account of accessions to the Egyptian

collections which he began in the April number. During excavations at Kerma the important discovery of the tomb of Prince Hep-zefu of Assiout was made. He died at Kerma while serving as Governor of the South, and was buried in the great tumulus No. III, east of the town; in it was found the base of his statue and the statue of his wife, Sennuwi. The pottery found at Kerma is extremely rich and varied, and among the scarabs was the most remarkable specimen yet found by the expedition, "a blue glazed stone set in gold with a human head and with rows of minute flies across the back".

MINNEAPOLIS, INSTITUTE OF FINE ARTS BULLETIN, 1915.

Nov., No. 11.—Three English tapestries presented by Mrs. Charles Martin are discussed, and it is suggested that they may be products of the Fulham manufactory founded by Peter Parizot, which flourished in the 18th cent. The Fulham tapestries, according to a catalogue published in 1775, were "all finished in the highest perfection after the manner of the royal manufacturers at Chailot and the Gobelins at Paris". The colouring of the Minneapolis examples is said to be remarkably good. —A figure of *Pomona* in glazed terra-cotta, formerly in the Butler collection, is ascribed to Giov. della Robbia, in whose workshop several statuettes of the subject are said to have been produced. The Minneapolis example has been pronounced by Berlin authorities to be the finest of these figures, and to be a very early work of Giovanni della Robbia, still under the influence of his father, Andrea.

PENNSYLVANIA, MUSEUM BULLETIN, 1915.

July, No. 51.—Attention is directed to some recent acquisitions—i.e., a gilded wooden statue of an unknown saint, erroneously described when purchased as *S. Francis of Assisi*; two extremely good specimens of English plate of the 18th century, dated respectively 1764 and 1770, which came by inheritance into the family of the donor, Mrs. Charles Martin Smith; and a superb garniture of Point d'Alençon once belonging to a Russian princess, acquired in Paris by Mr. Borie, and presented to the museum by his widow; the design and technique are of exceptional beauty and perfection.

Oct., No. 52.—The tapestries seen at the exhibition organized by Mr. Leland Hunter, author of a standard work on tapestries, are discussed. Among the most notable pieces was a large panel woven at Brussels of *Balthuscha*, almost identical with one in the royal collection at Madrid. Another important specimen represents the prophets before Ahab and Jehoshaphat, one of a set of four from the Somsée collection woven at Brussels in the third quarter of the 16th century. —Among recent acquisitions are two Chinese glazed ridge tiles or finials of the Ming period; two beautiful albarelli or drug jars of old Roman faience of the first half of the 11th century; a fine plaque of Hispano-Moresque ware of the 16th century, and other items. —S. Y. S. writes on the McKenny collection of Gothic chest fronts. Some beautiful examples of French and English carving ranging from the early 16th to the 17th century are touched upon.

ART IN AMERICA, 1915.

Sept., No. 7.—MR. BERENSON's fourth article deals with Mantegna and the Bellini, and much space is devoted to the picture in Mrs. Gardner's collection, the illustration of which scarcely warrants belief in the attribution to Mantegna. Of very different calibre is the Altmann *Holy Family*, which, though by no means a work of Mantegna's best time, displays so many of his typical qualities that the illustration in this case carries immediate conviction. The chapter on "Autograph Paintings of Giov. Bellini" contains nothing new. The supremely impressive unsigned *Madonna* of the Davies collection (reproduced) certainly needs no cartellino to prove its authenticity; the reverse is the case with the Johnson *Madonna*, but presumably its feeble aspect is due to bad preservation, for (to quote Mr. Berenson's words) "in its present condition this ghost of a picture seems a little meagre". —MR. MEYER RIEFSTAHL continues his series of papers on early textiles in the Cooper Union collection, and deals here with Saracenic tapestries, which he divides into two classes, those without figures on a large scale which begin with the Moslem conquest and derive from Coptic textile-art and those with figure decorations which he ascribes to the Fatimite period, 969-1171. Of the last-named class the Cooper Union contains a series of 10 fragments (reproduced) several of which are unique. The most important piece has been reproduced elsewhere as Persian, but Mr. Riefstahl contends that "it lies absolutely within the frame of the Egyptian tradition". The composition consists of circular medallions with two symmetrically opposed figures of seated

¹ I may add that in perusing Dr. Richter's article, the numerous inaccuracies of which Mr. Horne points out, I felt convinced that certain panels referred to as mentioned by Vasari, the identity of which seemed to puzzle Dr. Richter, were simply the well known series by R. Ghirlandaio in the Uffizi, but being at that moment unable to consult any books I refrained from making the suggestion. Mr. Horne has now proved their identity.

Various Periodicals

women drinking to each other. Some rare pieces with medallions inserted in a gold ground, Cufic lettering and designs executed with extraordinary delicacy were woven, it is thought, for the palace of the Fatimites. The Cooper Union collection may therefore claim to possess the most remarkable extant pieces of Arabic tapestry of the Fatimite period. —DR. OLDENBOURG contributes a useful note on a picture in the Widener collection once ascribed to Velázquez and by Dr. A. Mayer to the Genoese Bernardo Strozzi. Other critics suggested that it was by Jan Lys, whose art shows a commingling of Dutch realism and Venetian characteristics, and this view is upheld by Dr. Oldenbourg, who proves by internal evidence that Lys was the author of this picture and that it belongs to his earlier period. The *Magdalen* in the Dresden Gallery, a work mentioned by Boschini, belongs to his later time. Lys, who was born in Friesland towards the close of the 16th century, went early to Rome, where he studied Caravaggio, and settled in Venice, where he acquired his brilliant and characteristic colouring.

JAPANESE

THE KOKKA.

No. 302.—The opening article is "Yamagoshi-Amida". Did the idea originate in China or Japan? The writer thinks, from a T'ang painting representing *Shaka* in the Thousand Buddhas' Caves at Tun-huang, that such a conception may have suggested Yamagoshi-Amida. Fine paintings of *Amida*, always accompanied by the two Bosatsu, Kwannon and Seishi, are in Kyoto and also in the possession of Mr. Ri-ichi Uyeno of Osaka; a portion of the last picture, exhibited at Paris in 1900, is beautifully reproduced in colour on p. 17. All these *Yamagoshi-Amida* plates in this number show Mr. Uyeno's picture. The words "right" and "left" refer to the figure, not to the spectator. Among other interesting works reproduced are *Weaving by Moonlight*, by Kwazan Watanabe (Baron Iwasaki's), and incense-cases (Mr. Kawasaki's). The titles of the uncoloured reproductions should be printed on transparent guard-papers, as is done in the case of the coloured reproductions, and continual back-reference be avoided.

No. 303.—The best reproductions are *Self-Portrait of Matabei Iwasa*, with whom the opening article deals, and *A Winter Landscape*, by Okyo Maruyama, both reproduced in colour. There is also a good *Portrait of the Red Amida* of the latter part of the Heian or beginning of the Kamakura period. Other articles include "A Scroll-Painting illustrating the 'Life of Prince Shôtoku'" and a landscape by Lan Ying. Shôtoku, who died in 621, established Buddhism permanently in Japan. The scroll, in the Jôgû-ji temple in Hidachi, belongs apparently to the later 13th and the earlier 14th cent.

No. 304.—The number opens with a continuation of the article on Matabei Iwasa, illustrated with a facsimile of one of his autograph letters. The colour-plate is *A Dance*, by Itchô Hanabusa (Marquis Nakahiro Ikeda's). Most interesting among the other reproductions is *A Tiger*, by Naonobu Kanô, on which hinges a pretty, if not unusual, animal-story, and a pair of landscape screens here considered the undoubted work of Shûbun, whose art may be usefully compared with Sesshû's.

No. 305.—This number contains two colour-plates, *A Wall-Painting executed at Murtuk*, painter unknown, and *A Picture from the Scroll-Paintings*, in imitation of Chinese painters, by Tannyû Kanô. The opening article, "The Standard of Shûbun's Painting", shows that, though most people would consider Sesshû the "great master of the Kangwa school in the Ashikaga era", Sesshû owed his position to Shûbun, whose powers, as the writer holds, reached their height between 1429 and 1440, though this is disputed. All Shûbun's work in sculpture has perished. In addition to the screens described in the last number among genuine works by Shûbun is a kakemono, with an Indian-ink landscape, bearing Shûbun's seal, and probably dating from 1418. The usual ascription of the fine statue of *Amida Nyorai*, reproduced on p. 95, to Unkei is here disputed, the writer holding that it was produced in the early Kamakura period by a sculptor influenced both by the formalistic Jôchô style and by the more "human" style of Unkei. Another disputed ascription is that assigning the portrait of the Emperor Goshirakawa, who abdicated in 1155, to Takanobu Fujiwara, the writer asserting that "it was produced in the Kamakura period".

No. 306.—The first two plates, one in colour, are two scenes from old scroll-paintings of the Genji-monogatari, and a third a portion of the text of that masterpiece of ancient fiction, exhibited in public for the first time at the Imperial University in 1915. These three scrolls, in the possession of the Marquis Yoshichika Tokugawa, are, with Mr. Masuda's scroll, probably the only four now extant. The opening article is a description of these scroll-paintings. From the Heian down to the Kamakura period there were three methods of painting: in Indian-ink only (*sumiye*), in India-ink and colours (*usudami*), the Indian-ink being the more prominent, and in elaborate colouring (*tsukuriye*), of which last methods the scrolls are good examples. The painters of these scrolls are in doubt. The description that follows of these first two plates is a little wanting in clarity. Interesting is a note on a *sumiye* painting of the Genji-monogatari, not, however, in scroll form. The writer is inclined to ascribe it to the "last quarter of the Kamakura period". There is also a beautiful reproduction of *Amida Welcoming the Faithful* (Kompu-in Temple, Yamato), of the earlier Kamakura period. G. N. P.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CAMBRIDGE, UNIVERSITY PRESS.

Gothic Architecture in France, England, and Italy; Sir T. G. Jackson, Bart., etc.; Vol. I, xxi + 191 pp., Vol. II, 339 pp.; 198 pl., 229 cuts; £2 12s. 6d.

ELLIS, 29 New Bond St., W.

Evelyn and Pepys on Engraving; notes by Howard C. Levis; 166 pp., 33 pl.; £1 1s.

HEINEMANN, 21 Bedford St., W.C.

(1) Collecting Old Glass, vii + 109 pp., illust.; (2) Collecting Old Miniatures, vii + 96 pp., illust.; Sir J. H. Yoxall, M.P.; 2s. 6d. each.

LONDON COUNTY COUNCIL, Spring Gardens, S.W.

Survey of London; Vol. VI, Hammersmith; by the members of the London Survey Committee; xviii + 144 pp., 121 pl., 9 + 22 fig., map.

It would be very much better if the committee which publishes these well produced volumes would at the same time also inform the public what the price is. We are informed of the price of all the former volumes, but since they vary there is no clue to the price of the present one.

JOHN MURRAY, 50A Albemarle St., W.

The Frescoes in the Sixtine Chapel; E. Marsh Philipps; xi + 159 pp., 16 illust. ("Murray's 1s. Library").

A cheap edition of the volume first published in 1901 and reprinted in 1907.

PRINCETON UNIVERSITY PRESS, N.J. (MILFORD, Amen Corner, E.C.).

Mediaeval Church Vaulting; Clarence Ward; ix + 192 pp., 89 fig.; 17s.

PERIODICALS.—Apollon, 1915, 8 + 9, 10—Art in America, IV, 1—Boletín de la Sociedad Española de Excursiones, XXIII, 4—Boston, U.S.A., Museum of Fine Arts Bulletin, XIII, 80—Entretiens des non-combattants durant la guerre, II + 12—Fine Arts Trade Journal, 128—Kokka, 306—Kunstmuseets Aarskrift, II—Manchester, The John Rylands Library, II, 4—Minneapolis Institute of Arts, Bulletin, X, 11—New York, Metropolitan Museum of Art, Bulletin, X, 12—Onze Kunst, XIV, 12, XV, 1—Print-Collectors' Quarterly, V, 4—Rassegna d'Arte Antica e Moderna, II, 10—Starýé Godý, July-Sept. 1914 (delayed triple number)—Stolitza i Usadba, 47, 48. PAMPHLETS, REPORTS, ETC.—The Bronze Doors of Monte Cassino and of Saint Paul's, Rome; Thos. Jex Preston, jr.; a dissertation presented to the Faculty of Princeton University in Candidacy for the Degree of Doctor of Philosophy; 68 pp., 2 pl.; Princeton, U.S.A. (University Press), London (Milford), 3s. 6d.—V.-A. Museum, Department of Textiles, Catalogue of Samples, 2nd ed., VII + 47 pp., 12 pl., 6d.



INDIAN INK DRAWING : DATED. 1512 ; 250 x 215 MM. (M. EUGÈNE RODRIGUES, PARIS)

"THE BRAZEN SERPENT", A DRAWING BY DÜRER

"THE BRAZEN SERPENT", A DRAWING BY DÜRER BY CAMPBELL DODGSON

BY the courtesy of M. Eugène Rodrigues, of Paris, I am permitted to publish a drawing [PLATE], hitherto nameless and little noticed, which forms part of his extensive collection of drawings by Flemish and German artists of the 15th and 16th centuries. It is drawn with a fine pen in Indian ink on paper measuring 250 × 215 mm. (9 $\frac{7}{8}$ × 8 $\frac{1}{2}$ in.); the watermark is a high crown surmounted by a cross. The drawing, otherwise in good preservation, is slightly disfigured by brown stains, one of which partly obscures the date 1512 at the top. The collector's mark in the right-hand corner is given by Fagan (No. 601) as that of William Mayor (d. 1875); the mark on the left is that of the present owner, who bought the drawing some years ago at one of H. G. Gutekunst's Stuttgart sales.

The lack of an attribution is easily supplied, for I am convinced that the drawing is by no other hand than Dürer's, whose monogram may have stood above the date before the sheet was trimmed all round within the limits of the drawing. The composition and finish are much more elaborate than is usual with pen-and-ink drawings of this date, and it is in the carefully wrought woodcuts of 1510-11 rather than in sketches of the same period that we shall find material for comparison. The later subjects (1510) of the *Life of the Virgin* (B. 93, 94) and *Great Passion* (B. 5, 7, 14, 15), the large woodcuts of 1511 (B. 3, 122, 123), and several smaller woodcuts of those years show the same attention to detail in the shape of clothes and headdresses, the stems of trees, etc., which we hardly find again, except in the still more finished engravings on copper, till we come to slightly later works, like the *Triumphal Arch* and *Prayer-book of Maximilian*. The nearest approach that can be mentioned to any single figure by Dürer already known is the resemblance between the man with his back turned on the extreme left and the man in a corresponding position in the *Adoration of the Magi* woodcut (B. 3), where we also find a man whose costume and type of face alike resemble in several respects those of the man who stands nearest to the stem of the cross in the *Brazen Serpent*.

But the scarcity of exact analogies is all in favour of the authenticity of this unpublished

drawing, when it carries in every line for those who can read the character the veritable autograph of Dürer. Such pen-work, so precise in its shading, hatching and modelling, may be found in less perfection in other artists of the school of Nuremberg, and is, indeed, the leading characteristic of that school, but it would be useless to seek in Schön, or Springinklee, or Beham, or Schäußelein for such a perfect and typical specimen of the style as this. The figures of Moses and Aaron, the turbaned man half concealed by a dip in the ground, the broad-backed man in a high-crowned hat, and the man in a cloak with whom he converses, the child in the arms of its seated mother, and the keen and critical features of the jester on the extreme right, are characteristic creations of Dürer. The dogs are just in the style of the familiar group in the *S. Eustace* engraving, without being in any way copied from them. The pebbles lying on the ground, the curved lines modelling the bark of the tree, and the clefts which vary the uniformity of its surface, are all among the most familiar ingredients of Dürer's landscape. Looking now at the background, we find another most familiar trick in the roots of trees protruding above the surface of the ground and twisted in all directions. The gnarled and leafless stem near the edge of a rock on the left is another old friend, and though the foliage of the taller tree immediately behind it, and of similar trees in the background to the right, may seem a little less characteristic, we shall find the closest parallels to it in woodcuts of 1510, the *Schoolmaster* (B. 133), and the *Betrayal of Christ* (B. 7) in the *Great Passion*. The sketchy trees, each outlined by a single curved stroke of the pen, near the point where rays descending from the clouds converge upon the earth, are drawn in a manner familiar to us from many slight sketches of various dates (e.g. L. 207, 427, 522, D. S., VI, 10). The date, drawn in figures of authentic appearance, is flanked by little twisted lines which do not make so favourable an impression. They recall the little ornaments that Dürer was fond of adding to his dates about 1501-3, and occasionally later (*Vilana wendisch*, L. 408, 1505; *The Penitent*, B. 119, 1510; *Samson*, L. 24, 1510); but they are not drawn firmly or neatly enough to be worthy additions to a drawing of such finished excellence.

COMM. G. T. RIVOIRA ON MUSULMAN ARCHITECTURE BY HORATIO R. F. BROWN

COMMENDATORE G. T. RIVOIRA'S latest volume¹ forms an appendix, as it were, to his earlier study of the "Origins of Lombard Architecture". As he says himself, this new volume closes a long, laborious and diligent inquiry into

the genesis and development of the principal elements in the architecture of the late empire and the middle ages. It repeats, emphasizes and

¹ Rivoira (G. T.), *Architettura Musulmana, sue origini e suo sviluppo*; Milano (Hoepli), 1914. [An English version by Mr. G. M. Rushforth is in preparation.]

Comm. G. T. Rivoira on Musulman Architecture

amplifies many of the author's theses familiar to us from his earlier work; the importance of "the Ravenna school", which the author claims as his own special discovery, the Roman origin of many features usually attributed to Byzantium and the east, the Latin source of annular and cruciform plan, illustrated by the sketch-books of Bramantino, Montano, Mongeri and Serlio, the spherical pendentive, the dossier, or impost block (the *pulvino*), the apse polygonal externally, curvilinear internally; in short, a revindication for Rome against the claims of the Orient. The method pursued is the same in the earlier and in the later work; a careful description, *de visu*, of the monument and the establishment of dates based on elaborate historical analysis. The book, as usual in Comm. G. Rivoira's work, is enriched by a valuable and copious series of photographs.

The volume before us falls into three main divisions: (1) a treatise on the earlier mosques—including the four great mosques of primal dignity, Mecca, Medina, Jerusalem and Damascus—down to the mosque of Hakkim, in Cairo (A.D. 990), when the original type was modified; (2) then follows an appendix on Armenian ecclesiastical architecture, demonstrating its Romano-Byzantine origin; the author challenges the antiquity ascribed to many of these buildings, but leaves us with an impression of their extraordinary beauty and interest coupled with the mournful sense of their utter ruin and desolation; what could have been more splendid than the great church of S. Simeon Stylites, at Kalat Semaan, which vies with the glories of Fountains, what more pitiable than its present ruin? (3) finally we have an excursus on the origin of the horseshoe and semicircular arches in Spain.

Anyone who has studied the author's earlier volumes will be aware that he holds many highly contentious views, and runs counter to many established theories; but this attitude is stimulating, and the Commendatore is a vigorous and able combatant both in attack and defence. It is not quite clear whether he claims the invention of annular buildings for Rome—the Campano-Roman school. It is probable that Roman circular buildings do, in fact, derive from the circular dwellings of the inhabitants of the Campania, whose form is reproduced in the little cinerary urns unearthed by Comm. Giacomo Boni in the Sepulcretum of the Roman Forum. But there is no reason to suppose that the circular form occurs for the first time in that part of the globe; there is nothing new in it; nor is it possible to ascribe a definite origin to such essential architectural elements as the column and architrave, the vault, the arch; most of them were probably hit on by accident and in more places than one. Again, is the Roman as against the Byzantine origin of the spherical pendentive sufficiently established by

the few examples of rudimentary pendentives in the Domus Augustana (A.D. 83), the Sedia del Diavolo (sæc. II), and Hadrian's Villa at Tivoli? The tomb of Galla Placidia, it is true, seems to support the theory, and the Ravenna mausoleum precedes S. Sofia at Constantinople by ninety-two years; but here a distinction must be drawn, and we shall return to the point presently.

Comm. G. Rivoira's volume is concerned chiefly with the origins of Moslem architecture and its earliest exemplars in the great mosques. We have no handling, except incidentally, of the five main branches of that style, the Arab, or Assyrio-Egyptian, the Moorish developed in North Africa and Spain, the Persian, the Indian and the Turkish, with their distinguishing features of the equilateral pointed arch, the horseshoe arch, the bulbous dome, the ogee and the dome and half dome derived from S. Sofia. We get no description of such splendid work as Sinan's mosque of Selim, at Adrianople, or his Suleimanie at Stamboul, of the Great Mosque at Teheran, or of the Taj in India. The attention is directed chiefly to the Assyrio-Egyptian and the Morisco-Spanish divisions in the disquisitions on the earlier mosques and on the horseshoe arch in the Iberian peninsula.

The truth is that the Arabs, like the Goths, Lombards and other barbarians who invaded the Roman empire, brought no architecture with them. They also came too late. The dominant architectural features, the column, architrave, vault, arch and cupola had already been discovered. Modifications and developments in construction and in decoration took place, however, and these bear the name of the race which evolved them.

Of the Moslem races the Arab and the Ottoman Turks were essentially nomads and can hardly be said to have affected domestic architecture at all. They built mosques but not palaces. The Moors, the Persians and the Mohammedan Indians, on the other hand, have enriched the world by magnificent domestic buildings as well as mosques.

The earliest Moslem architecture was Arab. The mosque is the primal and perhaps the only original contribution to architecture offered by that style. The early type of the mosque is said to be derived from the Prophet's house at Medina, built on the spot where his camel first halted of its own accord on his entry into the city. The building was a quadrangle surrounded by a portico and colonnade on the inner side. On the southern side of the quadrangle the portico was deepened by two or more colonnades and was set apart for prayer. Originally the Kibleh, the sacred direction for prayer, was to the north towards Jerusalem; subsequently it was transferred to the south, towards Mecca. The place of the Kibleh soon came to be indicated by the mirab, clearly copied from the apse of a basilica; a single cupola surmounted the aisle that led to the mirab.

Comm. G. T. Rivoira on Musulman Architecture

After dealing with the original mosque at Medina the author proceeds to most exhaustive and valuable descriptions of other great mosques, notably the mosques at Jerusalem and at Damascus. It is interesting to note that the design for the polychromatic decoration of the spandrels in the lower arcade of the ducal palace at Venice is repeated from the Validiana at Damascus. The series of early mosques ends with the mosque of Hakkim, at Cairo (A.D. 990). After that date the original type undergoes a change; the cupola is raised and emphasized, and other cupolas are added, though the mosque still retains the main features of the original plan. At Constantinople, however, after the Moslem conquest, the design is entirely dominated by S. Sofia.

This closes the specifically Moslem section of Comm. G. Rivoira's book. The impression left is that, except on the historical point of dates and the architectural point of decoration, there is not much to say; the mosque presents a new plan, perhaps, in religious buildings, though its close connexion with the basilica cannot escape notice. But when we come to the excursus on Armenian ecclesiastical buildings we are launched at once on architectural problems: the cupola, the pendentive in its various forms, the *dosseret*, or *pulvino*, the apse, to which the Commendatore has paid such marked attention. The pleading is all in favour of the Romano-Ravennate origin. Our author would not agree with Sir Thomas Jackson that the solution of the problem, how to superimpose a dome on a square plan, was the greatest triumph of Byzantine architecture, though Sir Thomas admits that there may have been earlier approaches to the spherical pendentive, by which method the end was achieved. The conversion of the square plan to a circle, the circling of the square, one of the most interesting problems in construction, was attempted by various methods, all based on the treatment of the angles: (1) by a lintel across each angle of the square, reducing it to an octagon, which, by repetition of the process, might again be reduced to a polygonal until approximation to the circle was reached; (2) by a squinch or arch thrown across each angle, again resulting in an octagon; (3) by a flat pendentive, or corbelled bracketing, across each angle; (4) by the spherical pendentive, the most elegant of the methods, as it alone gives a true circle for the spring of the dome. Theoretically the spherical pendentive is arrived at thus: suppose the square, on which you desire to superimpose the dome, to be circumscribed by a circle in contact with the square at each of its angles, and representing the plan of a cupola covering the square, the diameter of that cupola will be the diagonal of the square to be covered; then cut off the four segments of

that cupola in a line with the four sides of the square, and you will get at each angle a spherical pendentive rising in a fan-shaped triangle to the crown of the arch, where it touches its neighbouring pendentive on either side, and leaving a circle whose diameter is the diameter of the square to be covered. The pendentives are, in fact, sections of a cupola which would include, not be included by, the square to be covered; their thrust is both perpendicular and horizontal, and is discharged on the wall of the square that carries them. Having thus arrived at a circle included by the square of the plan, it is possible to continue the cupola in the same plane and the same curve as the pendentives, in other words, to complete the dome of which the pendentives are a part; the tomb of Galla Placidia is an example; or it is possible to stop at the circle produced at the crown of the four arches where the pendentives come in contact, and start afresh with the drum of a new cupola which shall be in different plane and curve from those of the spherical pendentives that carry it. This is what happened at S. Sofia, or as Jackson puts it:

The great invention of the Byzantines was to slice off the top of the imperfect dome [to which the pendentives belong] on a plane level with the crown of the four side arches and from the circular ring to spring their dome;

and it was the effect of this second or actual cupola, with its vast diameter of one hundred feet, carried on pendentives which were sections of the first or imaginary cupola, that roused Procopius to his ecstatic laudation of Justinian's superb achievement as a miracle and incomprehensible.

Hardly less interesting is the argument on the origin of the *dosseret*, or *pulvino*, so characteristic of Ravennate and Byzantine architecture. As a device for discharging the pressure of a superincumbent and overlapping weight within the diameter of the sustaining shaft, the unsupported ornamentation of the capital being unequal to the task, the *pulvino* is both simple and ingenious, though it is difficult to commend it æsthetically, in spite of the elaborate decoration bestowed on it by its employers. Comm. G. Rivoira describes the *pulvino* as an inverted, truncated pyramid, and in so doing is faithful to the theory of its origin, which to us seems to exclude its descent from either the returned or the isolated entablatures of Diocletian's mausoleum at Spalato and of S. Costanza in Rome.

The subject of annular buildings and of the polygonal-curved apse receive as much attention in the present as in the preceding volumes, and it is impossible not to be grateful to Sig. Rivoira for a stimulating presentation of the problems.

MOZART AT THE NATIONAL GALLERY

BY EDWARD SPEYER

IN the French Room of the National Gallery there has lately been hung a water-colour drawing, No. 2911 (12 $\frac{3}{4}$ by 7 $\frac{3}{4}$ in.), bequeathed by Lady Lindsay, with the inscription "Mozart père et ses deux enfans, by Louis Carrogis, dit Carmontelle". The purpose of the present article is to call attention to the extraordinary historical interest of this little picture, and to show how worthy it is of the surroundings amid which it has now found a home.

As we learn from the exhaustive study which M. Gruyer, the distinguished Director of the Museum at Chantilly, has devoted to the artist and his portraits,¹ Louis de Carmontelle, whose real name was Louis Carrogis, was born in Paris in 1717, and died there in 1806. Although of humble origin and the son of a shoemaker, a good education, agreeable manners, and considerable gifts as an amateur-portraitist, raised him far above his class and won for him the protection of the Duc de Chartres and the Duc d'Orléans. The doors of the aristocratic and intellectual French world of his time were thrown open to him and he thus had the opportunity of drawing its leaders. His keen sense of observation led him at the same time to look beyond this *grand monde*, and to exercise his pencil on all and sundry interesting or characteristic enough to attract his attention. The Baron Grimm (1723-1807), diplomatist, author, encyclopædist, the friend of Rousseau and Diderot, the confidant of the Empress Katherine II of Russia, who spent a great part of his life in Paris, wrote about him in May 1763 :—

M. de Carmontelle a fait depuis plusieurs années des recueils de portraits dessinés au crayon et lavés en couleurs et détrempé. Il a le talent de saisir singulièrement l'air, le maintien, l'esprit de la figure. Il m'arrive tous les jours de reconnaître dans le monde des gens que je n'ai jamais vu que dans ces recueils. Ces portraits de figures, tous en pied, se font en deux heures de temps avec une facilité surprenante. Carmontelle est ainsi parvenu à avoir les portraits de toutes les femmes de Paris, de leur aveu. Ces recueils, qu'il augmente tous les jours, donnent aussi une idée de la variété des conditions des hommes et des femmes de tout état, depuis M. le Dauphin jusqu'au frotteur de Saint-Cloud.

Carmontelle sometimes gave away copies, but carefully kept the originals of these portraits for himself, and formed a collection which eventually reached vast proportions. Their sizes vary between 10 to 14 in. in height, and 6 to 9 in. in width. For the history of the last forty years of the ancient monarchy of France they are documents of inestimable value.

After Carmontelle's death (December 26th, 1806) his collection was offered by public auction in Paris on April 17th, 1807, with the following announcement :—

750 portraits de Princes et Seigneurs, de Princesses et

¹ Gruyer (F. A.), Membre de l'Institut, Conservateur du Musée Condé. *Chantilly : Les Portraits de Carmontelle*. Paris (Plan-Nourrit), 1902.

Dames titrées, de Ministres, de Guerriers, Magistrats, Ecclésiastiques, Savants et Personnages illustres sous le règne de Louis XV, coloriés à la gouache d'après nature, dans la proportion de neuf à dix pouces de hauteur.

Joly, the Director of Prints of the Bibliothèque Impériale, requested the Government to buy them, but died during the negotiations, which then collapsed. Thereupon a friend of Carmontelle, the Chevalier Richard de Lédans, a retired officer of small means, who had known most of the persons portrayed by him, bought the whole collection in the hope of reselling it to Talleyrand. Talleyrand failed him, however, and Lédans was obliged to sell part of it, retaining 635 portraits, of which he made a catalogue. On the death of Lédans in 1816 they were bought by Pierre de la Mésangère, formerly a priest, who classified and mounted them in the *passep-partouts* in which they still appear to-day. It was Mésangère, too, who, with the help of Lédans's MS. catalogue, identified the persons represented and inscribed the names at the foot of each portrait in his own handwriting, adding dates, which, however, are often far from reliable.

La Mésangère died in 1831, and at the sale of his effects on July 18th of that year the Carmontelle portraits were bought by a member of the Duff-Gordon family of Banffshire. They were acquired again from the late Major Lachlan Duff-Gordon, of Drummur and Park, by the Duc d'Aumale, for the sum of £4,500 in March, 1877, and thus passed into his gallery at Chantilly. The duke, who already possessed a certain number of Carmontelle's portraits, collected more from other sources after the purchase of the above collection. It will be of interest to mention here that the collection also contains portraits of Sterne and Garrick, showing that Carmontelle must have known the two great Englishmen personally while they were in Paris.

Our picture [PLATE I, A] represents the Mozart family giving a performance in a salon of the Palace at Versailles, or of some Paris mansion. Leopold Mozart, the father, in a red velvet coat, is standing up playing the violin; Marianne, his daughter of eleven, in a chintz frock, her hair powdered, stands holding a sheet of music, apparently singing; little Wolfgang, his son, aged seven, in a sky-blue suit, richly trimmed with lace, is sitting at the clavier playing. The inscription on the mount in La Mésangère's handwriting runs. "Mozart père et ses deux enfans, 1777." This date is, of course, quite wrong, and should be deleted as misleading, for we have documentary proof that the picture was painted "immediately after the Mozart family's arrival in Paris", *i.e.*, in 1763. There are two replicas, one in the possession of Lord Revelstoke in London, the other at Chantilly; but the fact that the National Gallery example bears the inscription in La



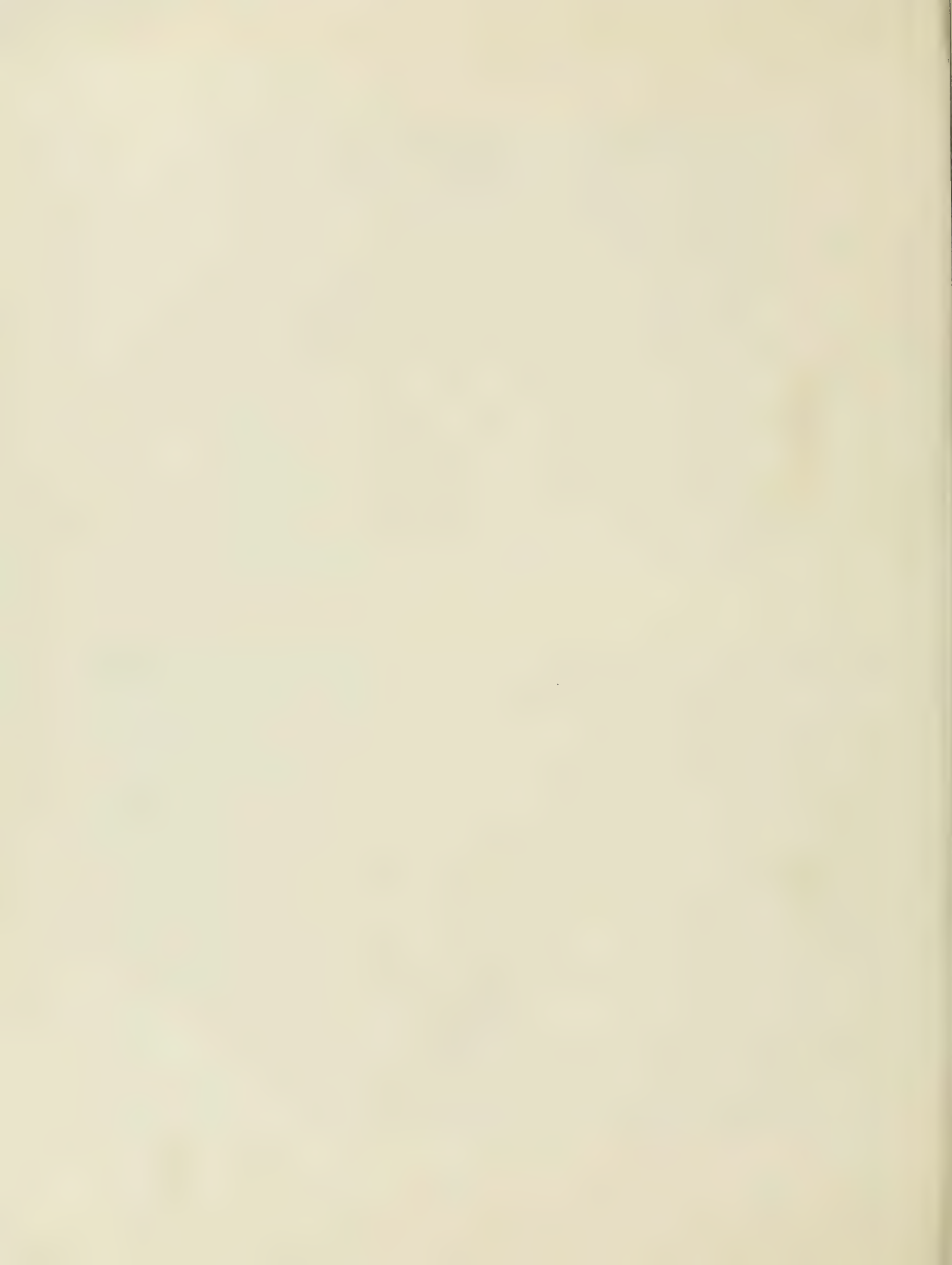
(A) AGED 7, WITH MARIANNE AND LEOPOLD THEIR FATHER; BY LOUIS CARROGIS (ARMONTIÈRE), 1763; WATER COLOUR, 32.385 X 19.685 CM. (THE NATIONAL GALLERY)

PORTRAITS OF WOLFGANG AMADEUS MOZART



(B) AGED 14; BY POMPEO BATONI, 1770. OIL, 54.61 X 43.18 CM. (MRS. MACINTOSH, KEILLOUR CASTLE)

MOZART AT THE NATIONAL GALLERY
PLATE 1





(C) AGED 24, WITH MARIANNE, AND LEOPOLD THEIR FATHER; BY J. N. DE LA CROCE, 1780; OIL, 1'397 X 1'651 M. (MOZART MUSEUM, SALZBURG)

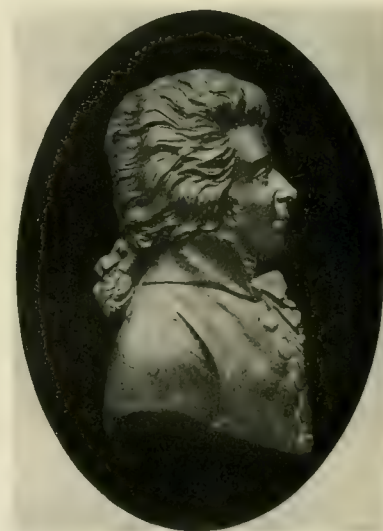


Mozart

(D) AGED 33; BY DORA STOCK, 1789; SILVER-POINT, 7'62 X 6'032 CM. (PETERS'S MUSICAL LIBRARY, LEIPZIG)



(E) AGED 35; BY JOSEPH LANGE, 1791; OIL, UNFINISHED, 33'02 X 29'21 CM. (MOZART MUSEUM, SALZBURG)



(F) AGED 33; BY POSCH, 1789; BOX-WOOD RELIEF, 7'937 X 5'08 CM. (MOZART MUSEUM, SALZBURG)

Mozart at the National Gallery

Mésangère's handwriting seems to point to its being the original which Carmontelle kept in his own collection. It was engraved by Delafosse in Paris in 1764.

And now as to the origin and history of the picture itself.—On June 9th, 1763, Leopold Mozart² with his wife and two children, Marianne,³ then eleven years, and Wolfgang,⁴ seven years of age, left Salzburg and travelling by Munich, Augsburg, Stuttgart, Mainz, Frankfurt, Aix, and Brussels, in all of which places the children appeared and performed, arrived in Paris on Nov. 18th, 1763. They came provided with diplomatic and other letters of recommendation, but were helped mainly by the influence and social connexions of Baron Grimm, himself a recognized musical authority, who took a great interest in them, and introduced them to the court and the salons of the aristocracy, where the children, especially little Wolfgang, created the most extraordinary sensation. On Dec. 24th they went to Versailles, and were soon presented to the all powerful Marquise de Pompadour, who had little Wolfgang put on a table in front of her. He held up his face to her to be kissed, but she waved him away, and this afterwards caused him to call out indignantly, "Who is *she*, then, that she should refuse to kiss me? Have I not been kissed even by the Kaiserin (Maria Theresa)?" More amiable were the king's daughters, who kissed and played with both the young children. On New Year's day the family was allowed to attend the state banquet. The father, with Wolfgang at his side, had to stand by the queen, who put delicate morsels into the boy's mouth, and talked to him in German, translating his answers to the king, as Louis XV, who had the mother and little Marianne by his side, did not understand German. Wolfgang also played the organ at the court chapel in the presence of the whole court. After their success at Versailles the two prodigies were received with open arms and admiration by the whole of the aristocracy and overwhelmed with distinctions, presents and poetic effusions. They gave two concerts in Paris on March 10th and April 9th, 1764. Marianne was found able to play the most difficult compositions of the prominent pianists then living in Paris as perfectly as the composers themselves. Wolfgang's performances on the piano, the organ, and the violin made the greatest impression, but more so still his other inexplicable musical gifts. Not only did he in public and at first sight accompany Italian and French arias, but he also transposed them, wrote down a bass under any melody put

before him without touching the piano, improvised on any theme given him, and played on the clavier with the keyboard covered by a cloth. He composed four sonatas for piano and violin which were engraved and published, two of them being dedicated to the king's daughter, the Princess Victoire.

On April 1st, 1764, Leopold Mozart writes to his friend Hagenauer, in Salzburg :—

The English ambassador, *My Lord Bedford* and his son are very good to us, and the Russian Prince Gallitzin loves us like his own children. . . . An engraving is being made post haste after our portraits, which M. de Carmontelle, an amateur, has painted extremely well.

The Mozart family left Paris on April 10th, and arrived in London on April 22nd, 1764. Here they stayed longer and met with even greater success than in Paris. No more faithful account can be given of their life and experiences in England than the story which Leopold Mozart himself tells in his letters to his Salzburg friend. On May 28th, 1764, giving his address as "à Monsieur Mozart, at Mr. Couzin, *Hare Cutter*, in Cecil Court, St. Martinslane, att London", he writes amongst other things :—

On April 27th we were with the King and Queen from 6 to 9 at the Queen's Palace in St. James's Park. I cannot describe how graciously both received us. Their friendliness and condescension made it difficult to believe they were the King and Queen of England. We have met with much politeness hitherto at all other courts, but the manner of our reception here outdoes all our experiences elsewhere by far. A week after, whilst we were walking in St. James's Park, the King and Queen passed us in their carriage and recognized us at once. The King opened the window, bowed and greeted us with a smile, and waved his hand, especially to little Wolfgang. On May 19th we were again with the King and Queen from 6 to 10, only they themselves and the Queen's brothers being present. The King put compositions of Bach, Abel and Handel before Wolfgang, who played them all at first sight. He played on the King's organ, and all thought that his organ playing was even finer than his playing on the piano. He also accompanied the Queen in an aria which she sang, and finally, to everybody's great surprise, put an excellent bass to a violin part of one of Handel's arias that was lying about. It surpasses all imagination!

And again on June 8th, 1764 :—

All I can say is that my little girl is one of the most accomplished clavier players in Europe, and that my boy knows as much in his 8th year as can reasonably be expected of a man of 40. In short, no one who doesn't see and hear can imagine it!

In August, 1764, the family moved to Chelsea, where Wolfgang wrote his first three symphonies. On January 18th, 1765, six sonatas for piano and violin, composed and dedicated to the queen by little Wolfgang, were published in London, the queen giving him 50 guineas for the dedication.

In many public and private appearances during their long stay the children maintained and further increased the reputation they had won in Paris. In a long report to the Royal Society by the Hon. Daines Barrington,⁵ this well-known scholar gives a glowing description of the phenomenal gifts

² Leopold Mozart, b. 14th Nov., 1719, at Augsburg, d. 28th May, 1787, at Salzburg.

³ Marianne Mozart, b. 30th July, 1751, at Salzburg, m. during 1784, Baron Berchtold zu Sonnenberg, d. 29th Oct., 1829, at Salzburg.

⁴ Wolfgang Amadeus Mozart, b. 27th Jan., 1756, at Salzburg, d. 5th Dec., 1791, at Vienna.

⁵ *Philosophical Transactions*, Vol. LX, for the year 1770, No. 8, p. 54 ff.

Mozart at the National Gallery

which he found little Wolfgang to possess after severe and exhaustive examination of the child. He also refers to the engraving made after the Carmontelle drawing, and says :—

The father and sister are exceedingly like their portraits, as is also little Mozart, who is styled "Compositeur et Maître de Musique âgé de sept ans".

Before their departure the family visited the British Museum, little Wolfgang presenting the autograph of a four-part chorus, "God is our refuge and strength" of his composition, and Leopold copies of his boy's sonatas, published in Paris and London, together with the engraving after the Carmontelle portrait.

They left London on July 24th, 1765, stayed a day in Canterbury, and at Bourne Place, the country seat of Horatio Man [*sic*], and sailed from Dover on August 1st for Holland, where they remained until April, 1766. After a second stay in Paris they returned by Lyons and Switzerland to Salzburg, arriving there on November 17th, 1766, after an absence from home of over 2½ years. Mozart was not to return to England any more, though in later years frequent projects for a journey were formed, but never carried out. His sympathy for this country is well expressed in a letter of October 19th, 1782, from Vienna to his father, to whom he writes on receipt of the news of the defeat of the Spanish in their attack upon Gibraltar on September 13th :—

Yes, indeed, I have heard with great joy of the English victory, for you know that I have always been an arch-Englander myself !

In 1778, fifteen years after his first visit, Mozart, then 22 years of age, visited Paris again. He returned fully developed and matured, but the rare genius of the master failed to command from a public just then deeply absorbed in the vehement strife between the Gluckists and the Piccinists, the tribute of curiosity and admiration which had formerly been so freely bestowed on the boy, who to some may have seemed a child-prodigy, to others merely a freak of nature. After a stay of five months he returned home a disappointed man. Nor was the creator of the "Nozze di Figaro" and "Don Giovanni" spared the pain of further neglect during his short lifetime, neglect even on the part of his own countrymen. At length, at the moment when the extraordinary and unexpected success achieved in Vienna by

"Die Zauberflöte" made it seem as if fortune were about at last to smile upon him, fate bade him lay down his weary head and die.

Of the large number of other, for the most part spurious, portraits of Mozart⁷ which have come down to us the following few, for all of which there is documentary proof that they were done from the life, seem to me to possess the strongest claims to attention :

- (1) Portrait in oils [PLATE I, B], 21½ × 17 in., at the age of 14, by Pompeo Batoni (1708-1787), painted during Mozart's stay in Rome in July 1770. (Mrs. Mackintosh, Keillour Castle, Methven, Perthshire.)
- (2) Portrait Group in oils [PLATE II, C], 55 × 65 in., by J. N. de la Croce (1736-1819), painted at Salzburg in 1780, representing Wolfgang Mozart at the age of 24, together with Marianne, his sister, and Leopold, his father, the portrait of the mother, who was dead by that time, being shown hanging on the wall. (Mozart Museum, Salzburg.)
- (3) Silverpoint Drawing [PLATE II, D], 3 × 2½ in., at the age of 33, done during Mozart's stay in Dresden in April 1789, by Dora Stock (1760-1832), a distinguished and much appreciated artist of the time, daughter of the engraver J. M. Stock, Goethe's drawing master at Leipzig. (Peters's Musical Library, Leipzig.)

In my opinion, based upon internal evidence, this must undoubtedly be regarded as the most authentic and lifelike portrait of Mozart in his manhood which we have left. As a work of art, too, it stands far above any other.

- (4) Boxwood Relief [PLATE II, F], 3½ × 2 in., at the age of 33, carved by Posch, a well-known medallist of the time, during Mozart's stay in Berlin in May 1789. (Mozart Museum, Salzburg.)

This somewhat conventional, unconvincing but decorative relief has served as a model for the majority of the numberless existing Mozart portraits, and is popularly regarded as the most typical representation of the great composer.

- (5) Unfinished Portrait in oils [PLATE II, E], 13 × 11½ in., at the age of 35, by Joseph Lange, the actor, Mozart's brother-in-law, in Vienna, painted early in 1791, the year of Mozart's death, only the head being completed. (Mozart Museum, Salzburg.)

In comparing this with No. 3 [C] it becomes evident that, though the work of an amateur, the features seem to be faithfully and characteristically rendered. It already shows unmistakable traces of Mozart's impending illness, which was to end fatally.

⁷A complete iconography is given in an article, *Mozart-Portraits*, by Emil Vogel, in the *Jahrbuch der Musikbibliothek Peters für 1899*. Leipzig (C. F. Peters), 1900.

ART AND MEDICINE (*conclusion*) BY S. SQUIRE SPRIGGE, M.D.

THE foundation of medicine is anatomy; without a knowledge of structure the phenomena of normal life cannot be appreciated, and without a familiarity with physiological processes the significance of pathological departures

will be missed. But because anatomy is necessary to medicine, it does not follow that the artist, either when he is depicting the normal human subject or when he is dealing with the victim of disease, ought to have any profound anatomical knowledge. And I am glad to see that in the

latest edition of Professor Arthur Thomson's admirable manual¹ this is the view implied. This excellent handbook explains the principles which underlie the construction of the human figure, and there can be no doubt that a general acquaintance with such main anatomical facts will be a great gain to the draughtsman, but even here there can be no general rule. One great modern painter, also a sculptor, has a really intimate knowledge of osteotomy—he can draw a respectable skeleton from memory, and, having worked seriously as a student at the nomenclature of the bones, he knows the sites of the muscular attachments and the mechanisms of bodily movements. Another great modern painter knows no anatomy, and does not believe that his ignorance of what lies below the surface has in the least impaired the freedom or the correctness of his drawing. The technical equipment of the first would not assist him much in reproducing a pathological subject; the second would be little if at all embarrassed by the lack of such equipment.

We have seen that the comic artist, engaged upon the business of humorous exaggeration, generally gets his drawing right, and the grotesque sculptor his modelling correct, because the appearance indicated by the pathological condition is so definite. This appearance is modified by the quality of the external coverings, which may be general in contour for many species, while varying in thickness for any individual, but when the artist concentrates his attention upon his object unconsciously, or in the anatomical student consciously, he sees to some extent beneath the surface. The bony framework of the hippopotamus suggests its squat, rude power, and that of the gazelle indicates mobility and nimbleness, and this is obvious beneath the coverings. It would be a triumph of witty perversity to draw a hippopotamus so that it should look buoyant; and a gazelle, though its figure had run to seed hopelessly, could never be made to suggest static force. But detailed anatomical knowledge does little for the artist. Where the skeleton is coarsely of a certain type its coverings, as seen by the artist, will have such definite shapes that it is needless that he should know what is beneath them with any great exactitude before he reproduces what he sees. The masses of muscle and the salients of bone present him with unmistakable objects. Where it is a question of minute modifications of bone producing alterations of surface, which, though not especially large, are exceedingly significant, I cannot conceive that the accurate familiarity with anatomy required to appreciate the modifications would help the artist to any remarkable fidelity. Professor Arthur Thomson's book is cleverly and

profusely illustrated by photographs contrasting the male with the female figure in certain positions. The differences in contour in the two sexes are often great, but the differences in the underlying skeletons are little, so little that no one would suggest that the artist ought to be able to say of a certain bone, not markedly large or slight, whether it has belonged to a male or a female subject, though he might be expected to give the sex to a properly articulated skeleton. I doubt if the comprehension of the mechanism of the joints protects a poor artist from getting his figures out of drawing, and I am sure that the great draughtsman does not want to know in any meticulous fashion the underlying reasons for what he sees before he can communicate his reflexions to us on the canvas.

In many books the so-called anatomy of trees is discussed, and the anatomical knowledge which the figure painter must possess from observation is no greater than that which the landscape painter should display. Indeed, it is a singular fact and not a perverse statement that anatomy, in the strict sense of the word, is less necessary to the figure painter than to the landscape painter. I am speaking now of great artists. Neither requires a knowledge of the working of a morphological or pathological process; the external results of such a process limit the needs of both. But the figure painter is showing us something whose anatomy we are familiar with. His rendering of his subject up to a point we can all appreciate. It is true we can also detect his faults and can in detail call him to account, but in substance we know what he would be at. The landscape painter is in a different plight. No one knows anything about trees instinctively, and the number of people, even of those who live in the thick of them, who acquire knowledge of trees is very small. The landscape painter who is painting trees as his subject, and not as a decorative accessory, has to educate a public becoming more and more city-bred, if he desires any wide appreciation of his canvasses. He has to remind half-blind people that thus the willows seem in wet and so the lindens look in sun; and he can only do this by a very close acquaintance with his models in all their moods. Fortunately the recurring seasons allow him to pore over trees in every guise from nudity to over-sumptuous attire, and to this cyclical study of trees, coupled with honest rendering of the observed facts, we owe the great landscapes of the world. The demand on the honesty of the painter is great in proportion as the ignorance of the public is great, for small faults would very generally pass unnoticed. But the call for mastery of the subject is stimulated by the zeal of the prophet: the painter is making revelations.

Art has been much interested in medicine, but medicine has little to thank art for. The assistance

¹ *A Handbook of Anatomy for Art Students*; Arthur Thomson, M.A., F.R.C.S., LL.D.; 4th edition, pp. 449. Oxford (Clarendon Press), 1915.

Art and Medicine

given by art to medical research is certainly real but limited, and there is a point here which I think has considerable significance. Art has sometimes been as valuable in contradicting a medical myth as in confirming an historical episode. The fact that certain medical events vouched for by writers have gone unnoticed by artists may imply not want of resource on the part of the artist but too lively an imagination on the part of the author.

A lie is told more easily with a pen than with a brush or a chisel. This is shown by the frequency with which illustrators have rejected as subjects medical stories which are obviously incorrect, save where in holy writ or sacred tradition the association with a creed makes all things credible. And it is a fact to the point that even here a picture, however beautifully executed and however piously inspired, seems often to reveal the legend as false. When we read of the terrible sufferings of a blessed martyr, of remarkable resistances to torture, of extraordinary combinations of the elements not to destroy the sacred person, and even of restoration to life after executions oft repeated, we do not revolt at the improbability of the details; we can catch from the written words a contagious faith in the glorious stories. But it is not easy for us in a more informed age to regard the pictures of these happenings in any spirit but one of scepticism; and it is just the pictures which were painted in the liveliest desire to champion the truth which most clearly reveal the impossibilities of their record. I wonder if an unintended impression was produced when the pictures were painted. As historical documents to the critic, or as a delight to the connoisseur they have a high value, but even in the less sophisticated day of their origin they can hardly have increased public confidence in the *gesta sanctorum*. It is doubtful if, for example, the glass in his church in Rouen could have stimulated any close belief in the adventures of S. Vincent.

Our conception of history may have suffered considerably by our ignorance of the diseases to

which different races have been subject at certain epochs; for example, the sudden decadence of Greece may have been as much determined by virulent epidemic malaria as by any defects in her political systems, and a few frescoes would have helped to settle the point. In similar ways our ignorance may have prevented us from interpreting correctly many great movements of advance or retrogression among bygone national powers, and our philosophers may thus have attributed to reasons of statecraft, of political economy, of virtues in peoples, or vices in rulers many changes which were largely due to the physical conditions of the populations. This observation applies with any force only to such visitations as malaria and plague, but our conception of civilization would clearly be more accurate if we knew the extent to which our various forerunners had been helped by the physical deterioration of their enemies or impeded by their own defects of that nature. The chroniclers have said a good deal, but the artists have done nothing to supplement their words.

In directions of far less significance than is implied by epidemic disease medicine has received help from artists, for we have learned that some of our physical disorders were shared by our forefathers and that we need not look for their causes in any conditions which are peculiar to modern civilization. Where art has spoken it has spoken truly.

Although I have been discursive indeed, I have not dealt with the subject of art in medicine in any complete way. It would be idle to make any attempt to do so in a short series of articles, and those who are interested will find further information in such books as "*La patologia umana nell'arte*", by Dr. G. Franceschini in "*Emporium*", vol. XXIV, 1906, pp. 424-448, with many illustrations, and Professor Richer's volume already referred to. My object has been to consider rather some of the general relations that have existed in the past between art and medicine, with a view to estimating what those relations will be in the future.

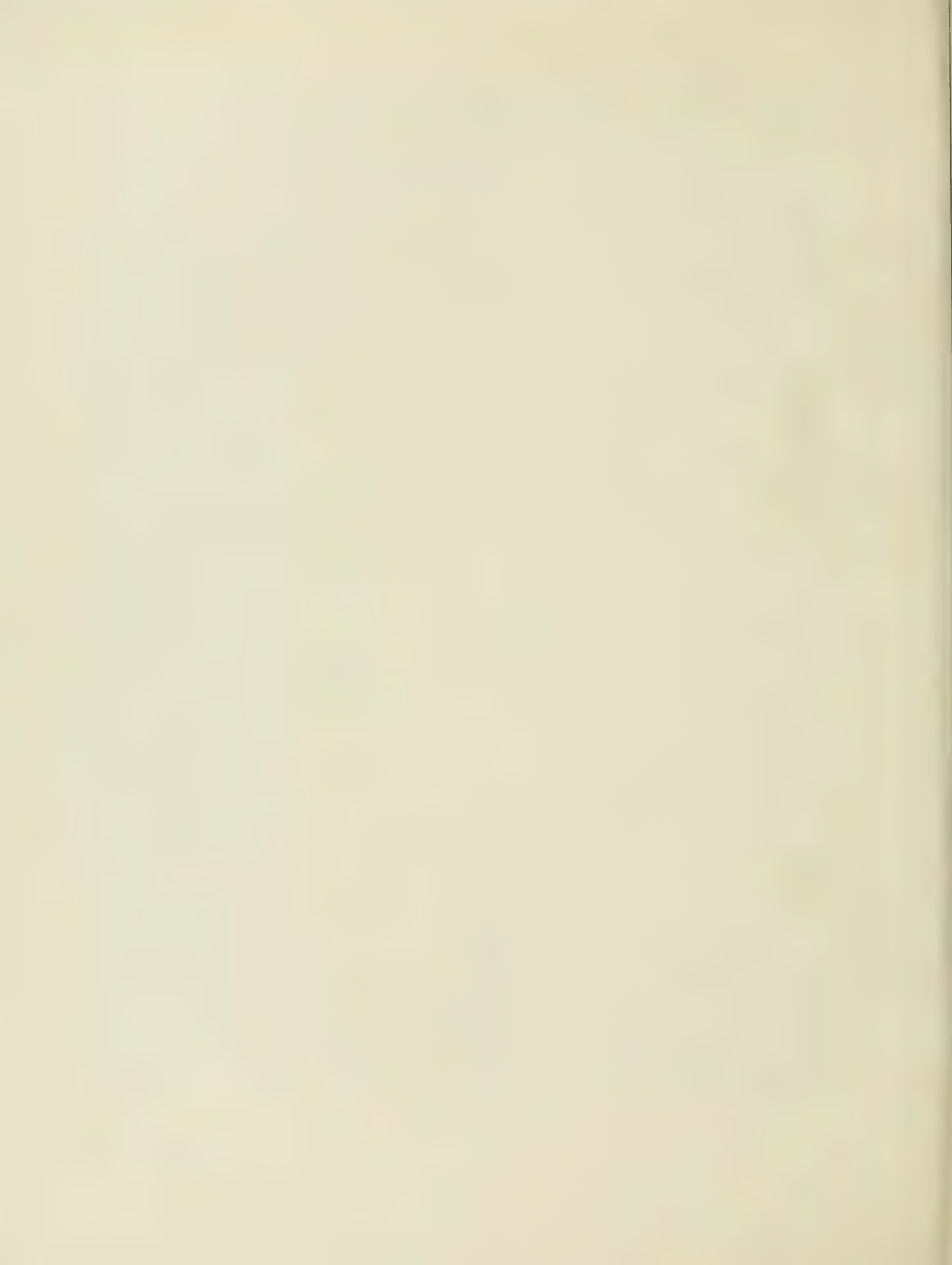
BUDDHIST PRIMITIVES (*conclusion*) BY ANANDA COOMARASWAMY

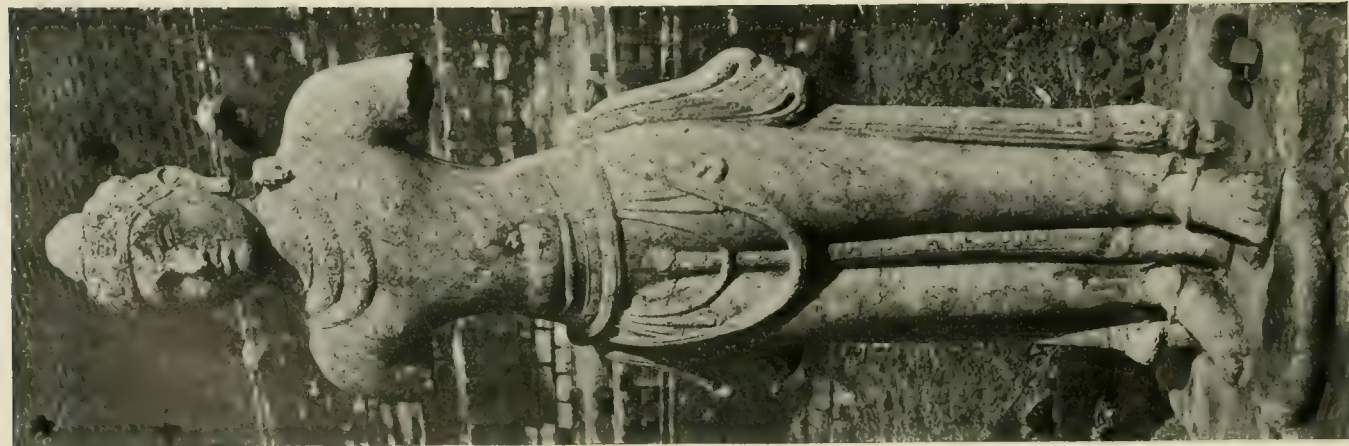
BEFORE, however, we speak of the Buddha images, we must refer to a second phase of religious experience, which plays a great part alike in the development of Buddhism and Hinduism. This is the practice of *Yoga*, whereby enlightenment and emancipation are sought to be attained by meditation calculated to release the individual from empirical consciousness. Even in the earliest Buddhist praxis it would be difficult to exaggerate the part which these contemplative

exercises play in the spiritual history of the Brethren, and to a lesser extent of laymen, for while the most abstract meditations lead to the attainment of Nibbāna and the station of "No-return", the lesser no less certainly led to rebirth in the higher heavens. It is just for purposes of meditation that lonely places and the roots of trees are so highly praised in the Buddhist literature, and of this the classic example is that of the Buddha himself, who reached the final enlightenment while seated in yogi-fashion at the foot of



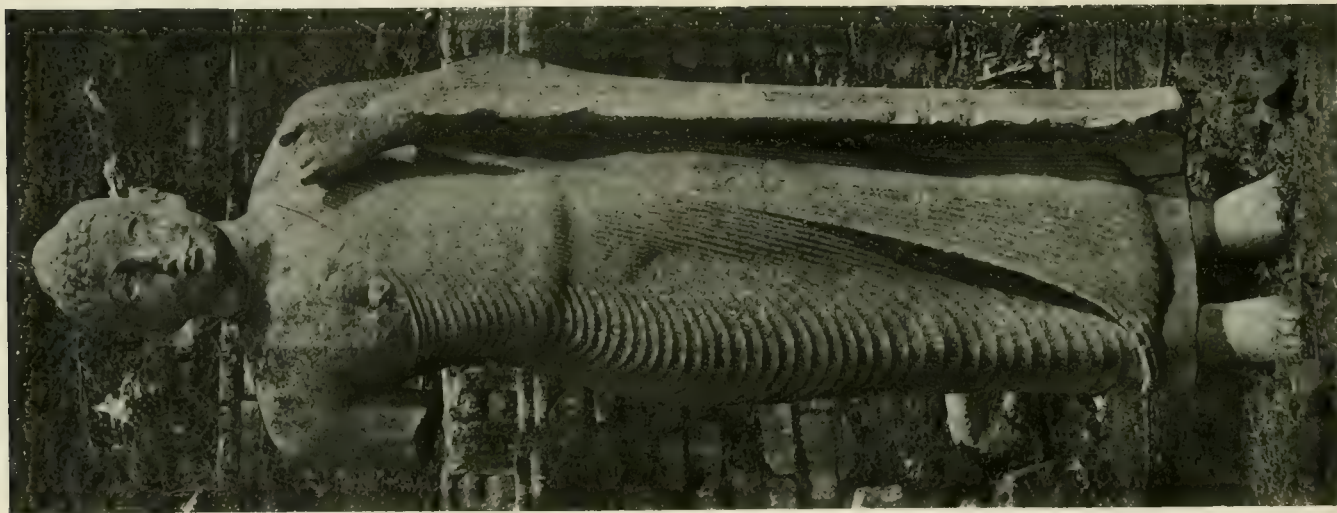
(D) GAUTAMA BUDDHA SEATED IN SAMĀDHI, "YOGĀSANA", THE HANDS IN "DHYĀNA MUDRĀ"; 2ND-3RD CENTURY A.D.; ANURADHAPURA





(E) A BODHISATTVA, 2ND CENTURY (?) A.D.;
ANURĀDHAPURA

MARBLE COLOSSI



(F) GAUTAMA BUDDHA, 2ND CENTURY (?) A.D.; ANU-
RĀDHAPURA



(G) BUDDHAS; 2ND CENTURY A.D.; AMARĀVATĪ

the Wisdom-tree. The essence of the method lies in the concentration of thought upon a single point, carried so far that the duality of subject and object is resolved into a perfect unity—"when", in the words of Schelling, "the perceiving self merges in the self-perceived. At that moment we annihilate time and the duration of time; we are no longer in time, but time, or rather eternity itself, is in us". A very beautiful description of the yogin is given as follows in the "*Bhagavad Gītā*",⁶ and as quoted here in a condensed form applies almost equally to Buddhist and Brāhmanical practice, for the yoga is a praxis rather than a form of sectarian belief :—

Abiding alone in a secret place, without craving and without possessions, he shall take his seat upon a firm seat, neither over-high nor over-low, and with the working of the mind and of the senses held in check, with body, head, and neck maintained in perfect equipoise, looking not round about him, so let him meditate, and thereby reach the peace of the Abyss : and the likeness of one such, who knows the boundless joy that lies beyond the senses and is grasped by intuition, and who swerves not from the truth, is that of a lamp in a windless place that does not flicker.

Long before the Buddha image became a cult object, the familiar form of the seated yogin must have presented itself to the Indian mind in inseparable association with the idea of a mental discipline and of the attainment of the highest station of self-oblivion; and when the development of imagery followed there was no other form which could have been made a universally recognized symbol of Him-who-had-thus-attained.

This figure of the seated Buddha-yogin, with a far deeper content, is as purely monumental art as that of the Egyptian pyramids; and since it represents the greatest ideal which Indian sculpture ever attempted to express, it is well that we find preserved even a few magnificent examples of comparatively early date. Amongst these the colossal figure at Anurādhapura is almost certainly the best [PLATE II]. The same ancient Buddhist site affords examples of a Bodhisattva, here reproduced on PLATE III, E, and of two standing Buddhas, one of which is illustrated in PLATE III, F, while nearly related to these are the standing figures of Buddhas lately excavated at Amarāvati, reproduced on PLATE III, G. To all these works we may fairly assign the honoured name of primitives, since their massive forms and austere outline are immediately determined by the moral grandeur of the thesis and the suppressed emotion of its realization, without any intrusion of individuality or parade of skill. The fulness of the modelling expresses a high degree of vitality, but does not yet approximate to the conscious elegance and suavity of Gupta types.

We are not in a position to precisely date these Buddhist primitives of Anurādhapura and Amarāvati, but they may not be earlier than the 1st or 2nd century A.D. and can hardly be later than

⁶ *Bhagavad Gītā*, VI, 10-21—omitting the theistic elements.

the 3rd or 4th. In describing these works as primitive, it is not, of course, suggested that they are the earliest or nearly the earliest Buddha figures extant, nor that all of them are absolutely free from any element of western technique, but merely that in them the primitive inspiration is better preserved than anywhere else. I have already suggested that the figures of the seated Buddha, if not the standing types, probably came into use as cult objects a good deal earlier, perhaps in the 2nd century B.C.; and if these were generally made in wood or other impermanent materials, this would be in accord with all that we know of the general development of Indian plastic art and architecture. In any case, as M. Foucher points out, the conventional character of the Buddha figure of the Kanishka reliquary :

dénote un art déjà stéréotypé, et . . . suffit pour reporter d'au moins cent ans en arrière et faire par suite remonter au I^{er} siècle *avant* notre ère la création du type plastique du Bienheureux.⁷

We have so far left out of account the abundant and well-known Græco-Buddhist art of Gandhāra, dating from the 1st to the 4th century A.D., as well as the school of Mathurā, which in part derives from the older art of Sāncī and Bhārhut, and is partly dependent upon Gandhāra. This omission is not, as M. Foucher would suggest, "par engouement d'esthéticien ou rancune de nationaliste",⁸ but because we are here concerned to discover the sources of inspiration of Buddhist imagery and to learn how this inspiration was first and most fully expressed. That many western formulæ were absorbed into Indian art through Gandhāra does not touch the question of feeling: we must avoid the common error of confusing "Formensprache" with "Geist". It is even easy to exaggerate the importance of the western formulæ, as such, for whatever else in Buddhist art is borrowed, the cross-legged figure seated upon a lotus throne is entirely Indian in form as well as in idea: and beside this seated figure, the standing Buddha and the images of all the Buddhist gods are but of secondary importance.

For several reasons, it seems probable that the actual Gandhāra sculptures are mainly the work of western craftsmen employed by the Gandhāra kings to interpret Buddhist ideas, rather than Indian workmen under western guidance; and if some of the workmen were Indian by birth, they nevertheless did not give expression to Indian feeling. We have the parallel modern example of the late Raja Ravi Varma, who, despite the nominally Indian subject matter of his paintings, entirely fails to reflect the Indian spirit.

The manner in which the western formulæ have been gradually Indianized, alike in the north-west and in the school of Mathurā, and thus,

⁷ Foucher (A.), *L'Origine grecque de l'Image du Bouddha*, Paris, 1913, p. 31.

⁸ Foucher (A.), *loc. cit.*, p. 41.

Buddhist Primitives

as Professor Oskar Münsterberg remarks, "first developed under national and Buddhist inspiration into a new and genuine art",⁹ has been studied in considerable detail by many scholars; but what is equally or more significant for our enquiry is the manner in which certain *Indian* formulæ and *Indian* ideas are misinterpreted at Gandhāra, for misinterpretation necessarily implies the pre-existence of a type to be misinterpreted. The plainest case is afforded by the Buddha figure seated on a "lotus throne" (*padmāsana*). In Gandhāra sculpture the seated figure is uncomfortably and unstably balanced on a lotus flower that is far too small, and with its pointed petals, like an artichoke, suggests a seat of penance rather than of rest [PLATE I, B].¹⁰ The true sense of the *padmāsana* is, of course, to indicate spiritual purity or divinity, and the symbol is only appropriately combined with that of the seated yogin, when this function is fulfilled without detracting from the one essential quality of repose. It is specially emphasized in yoga texts that the seat of the yogin is to be firm and easy, "*sthira-sukha*", and where this condition is overlooked, it is impossible to recognize an immediate expression of the original thesis.

The foregoing argument, which was first put forward by the late Sister Nivedita in the "Modern Review" (Calcutta) for August 1910, thus supports the view already mentioned, that the seated Buddha image in the age of Kanishka was "*déjà stéréotypé*". It takes us, however, somewhat further, for in connexion with the far stronger, though to archaeologists less convincing, æsthetic evidence, it shows plainly that Gandhāra sculpture is not primitive Buddhist art. Where, then, are we to look for the prototype of the seated figure thus "*déjà stéréotypé*"? Can we postulate a seated Roman *Yogin*, upon a lotus throne, and with hands in the *dhyāna mudrā*, to set beside the Lateran *Sophocles* of which the influence is evident in standing images? The suggestion is sufficiently absurd to need no refutation. The seated Buddha, as we have already suggested on *à priori* grounds, can only be of Indian origin: and this being so, it will be seen how great an exaggeration is involved in speaking of the "Greek Origin of the Image of Buddha".

It has been sufficient for our purpose to explain in what senses Gandhāra sculpture cannot be regarded as primitive and autochthonous Buddhist

art: it has not been necessary to emphasize also how little the smug and complacent features of the Gandhāra Buddhas and Bodhisattvas, and their listless and effeminate gestures, reflect the intellectual vigour or the devotional passion of Buddhist thought. For the benefit of M. Foucher, however, and of other scholars who may suppose, with him, that Mr. Havell, Professor Münsterberg, and I, have cared more for Indian art than for art, I may point out that our estimate of Gandhāra sculpture as of small æsthetic significance must not be taken as evidence of any prejudice against the art of Europe: it simply indicates concurrence in the view that "in the long sands and flats of Roman realism the stream of Greek inspiration is lost for ever". To admire Gandhāra art, as art, is not a compliment to the greatness of the Greeks, but only shows how far that greatness has been misunderstood. If it is possible for a European critic to write of the mosaics of the Galla Placidia at Ravenna that they are "still coarsely classical", and that "there is a nasty, woolly realism about the sheep, and about the good shepherd more than a suspicion of the stodgy, Græco-Roman Apollo",¹¹ then surely we may criticize the sculptures of Gandhāra in the same terms without incurring charges of bad faith.

To resume: Early Buddhist art is popular, sensuous and animistic Indian art adapted to the purposes of the illustration of Buddhist anecdote and the decoration of Buddhist monuments: Gandhāra art is mixed, and misinterprets equally both eastern and western formulæ, which must be older than itself, while it is not Buddhist in expression: the earliest Indian primitives of Buddhist art properly so-called are probably lost. In northern India the absence of primitives is partly to be accounted for by the fact that Buddhist inspiration was there absorbed, not in direct creation, but in adapting Græco-Roman motifs to its own spiritual ends. In southern India and Ceylon the same energy working in greater isolation found a more direct expression: and though the earliest masterpieces may be lost there are still preserved at Anurādhapura and Amarāvati magnificent works, which we may fairly speak of as Buddhist primitives.¹²

¹¹ Bell (Clive), *Art*, p. 128.

¹² Early Buddhist art in China and Japan is also "primitive" in the æsthetic sense, precisely as Christian art in Europe preserved its primitive inspiration for six hundred years, because "some new race was always catching the inspiration and feeling and expressing it with primitive sensibility and passion".

⁹ Münsterberg (O.), *Chinesische Kunstgeschichte*, p. 117, n.

¹⁰ A characteristic example may be studied in Vincent Smith, *History of Fine Art in India and Ceylon*, Plate xxiv.

MR. C. L. RUTHERSTON'S CHINESE BRONZES

BY HAMILTON BELL



IN the whole, the result of the exhibition of Chinese art, exclusive of ceramics, held at the Burlington Fine Arts Club last year, was to disclose the comparative poverty of this country in works of the first rank. As an offset to this disappointment, the existence was revealed to us of a small collection of ancient bronzes formed with great taste and judgment by Mr. Charles L. Rutherford, who exhibited a number of these precious objects. The most important feature of the collection, a group of six figures of the Sui or early T'ang period, I made the subject of a special article in the August number of *The Burlington Magazine* [Vol. XXVII, p. 175]

Three of the pieces to be described now are, so far as I know, the most splendid specimens of ancient Chinese bronze in England, if not in Europe. There may be an individual object here and there worthy to rank with them, such as Mr. W. C. Alexander's magnificent "yu", also shown in this exhibition, but such a trio in one collection is not to be found nearer than the Museum of Fine Arts in Boston. Nothing is more perilous than the attempt to classify these early bronze vessels: indeed, prudence would counsel the acceptance of the Chinese ascription of them either to the Santai—the three great dynasties of the art, Shang, Chou and Han—or to those of the post-Han, in which the workmanship and style are seldom, if ever, so happily wedded as in the productions of the earlier three. Bronzes of the Hsia period are unknown to us, those of Shang are very rare, perhaps also non-existent, so that the majority of genuinely ancient pieces can hardly be earlier than Chou. That these three bronzes of Mr. Rutherford's possess the main requirements of that great epoch is not to be doubted. Mr. A. J. Koop in his admirable introduction on bronzes, to the "Catalogue of Chinese Art", a collection of objects of the Burlington Fine Arts Club, 1915, presents these features concisely and completely.

The qualities we look for in the best work of the pre-Han period, roughly before 200 B.C., are breadth of design and a general impression of monumental dignity and stateliness. There should be good, strong, and not too elegant curves in the profile of the body. The various accessories, such as feet, handle and cover, should all fit in perfectly with the general design, and give the impression of having grown out of the body, not of having been stuck on as afterthoughts. The decoration should not obscure the broad main lines of construction by being in unduly high relief or showing over-elaboration; if conceived in horizontal bands or vertical leaf-shaped panels of relief, these should be set on such parts of the object that they serve to emphasize its shape, and appear to add to its strength. They should, moreover, be in proper proportion to the size of the whole. Furthermore, the elements of the relief design should be essentially logical and intelligible, perfectly formed and cast to the last detail. If the main portions of the ornament are raised above a general groundwork of fine fret or strapwork diaper founded on conventionalized animal forms, the higher relief should not be too high (that is a sure sign of Han or later work), nor should

the low relief be so emphasized as partially to throw the other into the shade.

The characteristics of the design are shown us by the work on the carved bones dug up in Honan in 1899 to have become the common-places of decoration at least as early as Chou, and by their complication and high degree of sophistication demonstrate an art at a very advanced stage even at the period when first we can date them, if only approximately.

It would seem to me that the so-called "T'ao-t'ieh" or monster-face which forms the basis of most of the early ornament of China is in reality nothing more than a decorative adaptation of the skin of the head of an animal [FIGURE 1]; we can recognize the vestiges of several kinds on the early bronzes—the tiger, ox and water-buffalo being most common. Elephants, rhinoceros, tigers, bears, deer of various sorts, boars, rams, goats, hares, rabbits and rats, together with birds,



FIGURE 1

amongst which the cock and pheasant are predominant, appear in the monstrous forms into which the masks are resolved. The inventive mind and dextrous fingers of the Chinese artisan have played with the various features of these skin-masks until, as time goes on, they become almost unrecognizable. The Scythic instinct to evolve many animal forms out of one also comes into play, so that gradually we find that it is only by patient search we can trace the original mask among the convolutions of the writhing mass of dragons and other monsters which make up the more obvious body of the decoration. But it is always there and usually to be recognized by looking steadily at

the two eyes which, often treated as those of separate chimeras, still remain the pair of the original mask [FIGURE 2]. Often a flange drawn



FIGURE 2

down the middle of the face further cuts the design up so as to dissemble the original features.

I have seen a "ting" of comparatively late date which seemed to me possibly to disclose the secret of the origins of this design. The body of this vessel is divided into three lobes by thongs which are knotted to another passing round below the brim. We are told by ancient writers that the Scythians seethed their meat by means of hot stones dropped into water contained in the skin of the

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animal which furnished the flesh. Does not this "ting" represent a development from such a process? [FIGURE 3]. A skin, held together by thongs, and perhaps hooped at the top, containing three stones, one in each lobe between the thongs, would look very like the body of this bronze vessel. The skin of the head falling over one side would presently tend to be symmetrically repeated for decorative purposes on the other two. And as later, cooking-vessels came to be made in clay or metal, legs would

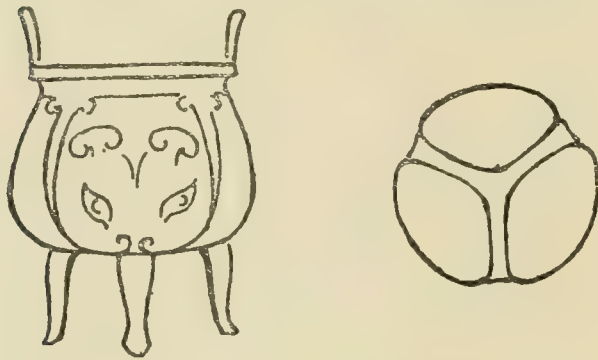


FIGURE 3

be added to support and steady them, handles to lift them by, and so they would grow to completeness.

Early clay pots of the "ting" or "li" type show the beginning of the growth of the legs by the pointing downwards of the three lobes so as to make feet on which the vessel may stand; early bronze "tings" and "li" exist of this very shape, and others in which peg-like legs are stuck on to the bottoms of the pointed lobes, so that we have a series of transitional forms which seem to support my theory, fantastic as it may seem at first glance.

It is perhaps noteworthy that, except in China, tripod vessels, and these only of pottery, so far as I know, are found in the Hittite of North Syria, Cretan, and Mid-Minoan in Cyprus, alone, of the arts of the ancient world; and we do not meet with them again until we find them in the pottery of the western coast of Central and South America, south of the Isthmus of Panama, among the Chiriqui, Columbian, Equadorian, and Peruvian peoples.

But to return to the ornamentation of these and the other vessels; the head having been at first for symmetry's sake repeated on all three sides of the vessel would naturally tend to be reduced still further to an ornamental feature. Having been found agreeable in this use, it might easily come to be considered an appropriate decoration for vessels of any shape, as indeed it unquestionably was by the ancient Chinese. The symbolic meaning having been read into it after its decorative use had been established, as sinologists assure us is the case with most Chinese rebus.

M. Chavannes in *Toung Pao* approves of the

suggestion that the "t'ao-t'ieh" was used on early ritual vessels with the idea of terrifying and dispelling malignant spirits who might trouble the sacrifice.

Two carved heads of monsters, one on a wooden bowl and the other in bone, were found in the great grave at Katanda, in the Altai, and figured by Radlof. In these the treatment of the features, though markedly Siberian, is exactly like that on the early Chinese bronzes; the angle of the eyes, the peculiar shape of the ears and nostrils are the same. There is no evidence that these Siberian objects are earlier or later in date than the earliest Chinese examples of the "t'ao-t'ieh."

In sculptures from Bodh Gaya the same head with the same peculiarly Chinese features appears. One is in the India Museum, South Kensington, another in the Goloubew collection in Paris.

The art of the Indian tribes of the coast of Alaska and British Columbia furnishes us with another instance, curiously parallel, of the breaking up of an animal for decorative purposes. There we find sharks, whales, birds, etc., with their various limbs transposed, duplicated and multiplied according to the fancy of the artist until the original is often totally unrecognizable. The similarity of the idea to that which designed and controlled the decoration of the ancient Chinese bronzes is too startling to be a mere coincidence, and is possibly due to the influence on the savages of the Pacific Coast of North America of such fragments of Chinese art as from time to time have penetrated their culture.

[PLATE I, A]. A "tsun" of what is called by collectors the "beaker shape" with a plain bell-mouth and two bands of ornament, one round the body and the other on the spreading foot, composed each of two masks, the original features of which have been transformed into four pairs of crested griffin-like monsters, opposed, Sassanian-fashion, on either side of a crested flange; four more similar flanges separate the motives which thus show on each band the remains of a pair of masks. Above and below the band on the body of the "tsun" is a small border of circles, while the neck and foot are unadorned. The whole is in very low relief, and the fine meanders which, continuing the main forms, cover the whole of the background, are executed with the utmost delicacy and minuteness. This is one of the chief characteristics of the best work of the Chou dynasty, the golden age of bronze-casting in China. The main features of these meandered backgrounds show always a logical following out of the main lines of the composition, and can be traced to their finish in one perfectly unbroken continuous fine line. Although in a bronze of this age it is very difficult, wellnigh impossible, to detect traces of the burin, it is safe to say of a piece of this high character that it has come practically untouched from the mould. The patina of this "tsun"



(A) "BEAKER-SHAPED" T'SUN, CHOU, 30.48 CM. HIGH



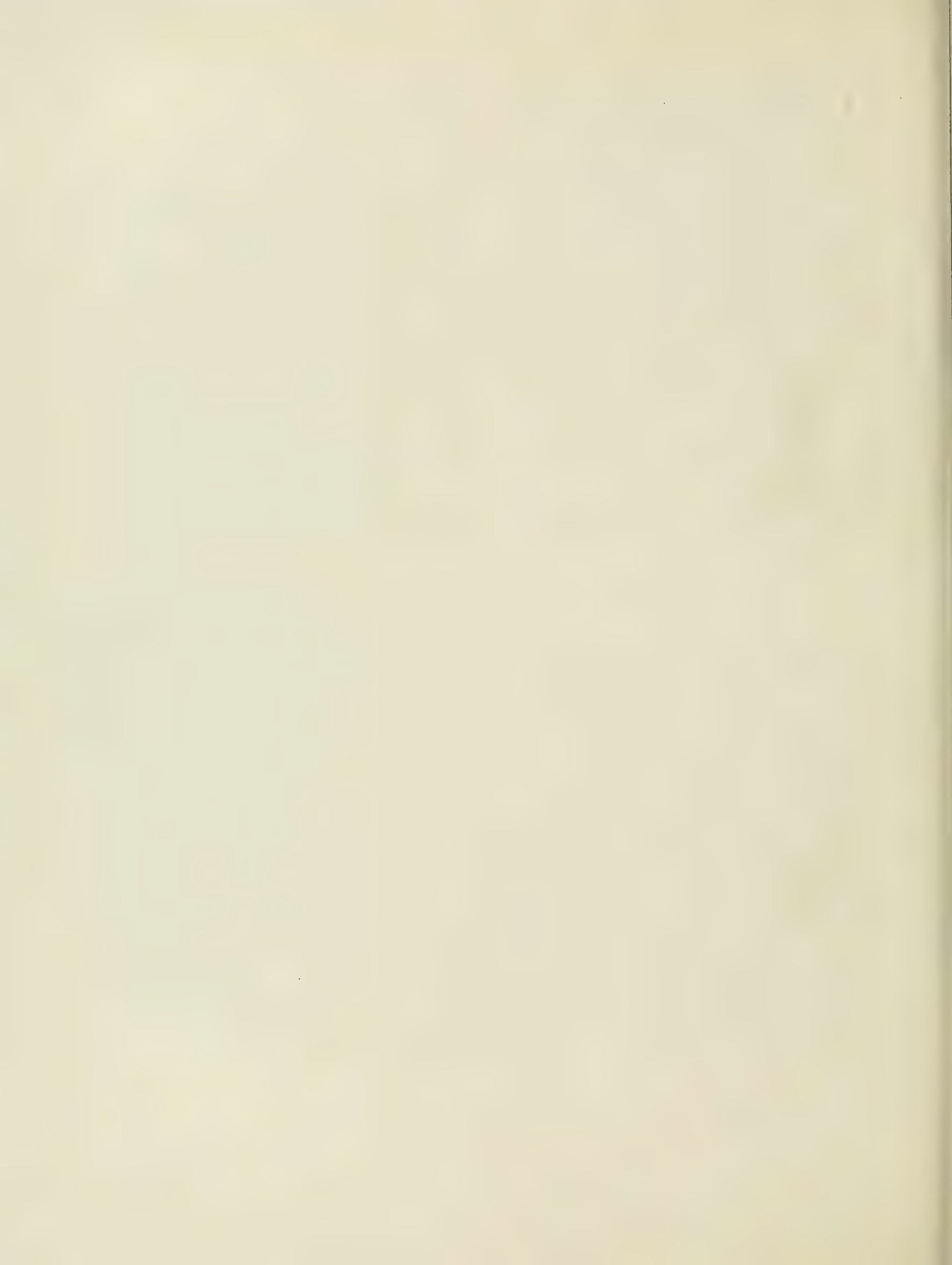
(B) 1, INSCRIBED "SONS AND GRANDSONS TO FATHER 1", CHOU, 22.542 CM. HIGH

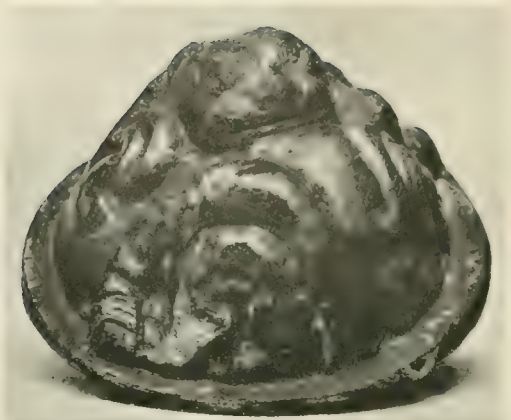


(C) P'OU, CHOU, 24.765 CM. HIGH



(D) T'SUN, SHOWING SCYTHIAN INFLUENCE, PERIOD DOUET-FUL, 24.765 CM. HIGH

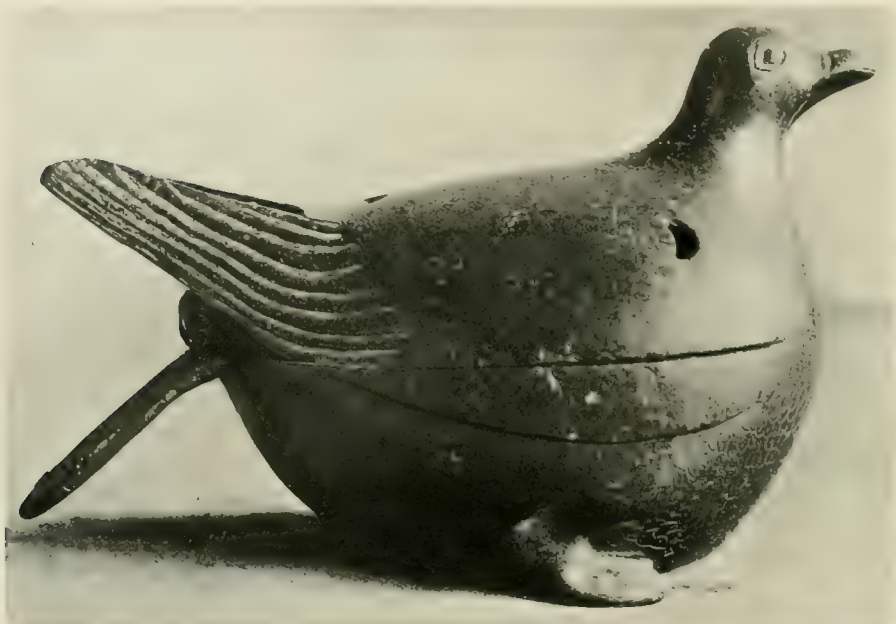




(E) YA-HSIU IN FORM OF A TIGER AND A BEAR, T'ANG, DIAMETER 6'35 CM.



(F) HEAD OF A STAFF (?), CAST HOLLOW, SHOWING SCYTHIC (SIBERIAN (?)) INFLUENCES, 8'89 CM.



(G) INCENSE BURNER, T'ANG (?), 10'795 CM. HIGH



(J) " KWANYIN WITH THE FISH-BASKET ", PERIOD DOUBTFUL, 20'320 CM. HIGH



(H) BOWL, GILT, T'ANG, DIAMETER 16'827 CM.

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resembles a richly coloured serpentine rather than metal, a dull red predominating, with black and flecks of green; the surface has a dull gloss which gives the glowing colour its full value. It is inscribed inside the foot "May this be eternally preserved as a sacred Tsun for all time by sons and grandsons". The heavy flanges so common on these antique vessels appear to have been added for the purpose of strengthening the vessel and affording a securer grip of it when filled. This is, I think, shown to be the case by the instance of a "hsien" in the Field Museum at Chicago, in which the design (of masks, as usual) though threefold, is cut by four flanges, only one of which comes in the centre of a mask. The impression produced being that in finishing the modelling of the vessel the artist realized that it was insufficiently strong, and so added these flanges, elaborately crested, where he thought they were needed.

The "p'ou" [c] is also of the finest period of the Chou, but more completely covered with ornament. This, however, is so admirably designed for its purpose, so well considered in scale and so subtly low in relief that it does not disturb the general impression of massive simplicity which the vessel produces. In this the mask, probably intended for a bovine animal, since it has "crumpled horns", is less disturbed by the deliquescence of its original features into minor monsters than that on the "tsun", though these dragons, or whatever they may be (they have clawed hind legs), are to be seen without any great effort. Indeed, this vessel may be regarded as a consummate achievement in this particular branch of ornamentation; both the original mass and its component decorative parts being about equally predominant and effective. The flanges in this instance are mere ridges running down the centre of the nose of the mask, and do not occur at the juncture of one mask with the next, so that there are only two in each of the three bands of ornament with which the "p'ou" is covered, making six in all. A silvery grey patina with a gloss, somewhat duller, yet far more metallic than that of the "tsun", covers this "p'ou", overspread in places with a green bloom. The metal would seem to have a large proportion of tin which results in the so-called "silver" bronze, of which many ancient Chinese mirrors are made.

A truly monumental "i", for ceremonial hand-washing, of the utmost simplicity and dignity, is illustrated on PLATE II, c. The bull's head on the cover and that at the handle have their essential features decoratively treated with a few incised lines, a couple of lines in low relief border the body just below the cover, and that is all. I have called these "bulls'" heads, though, despite the bovine visage, the conformation of the horns rather suggests those of the stag "in velvet". Nothing

could be simpler, nor can we imagine it more impressive. It is in every way a splendid example of the great Chou art. The patina shows a dusty grey-green bloom which entirely conceals the surface of the metal; inside, this bloom is of the richest malachite green. An inscription is engraved inside both body and cover, "Sons and grandsons to father I". This form of "i" is not uncommon, but is usually, even in Chou, covered with elaborate ornament in which the Scythian element predominates; whereas here this is only suggested by the duplication of the heads. In such a famous piece as that in Baron Sumitomo's collection it blossoms out with the wildest extravagances, heads and whole animals, birds and reptiles, occurring, in every degree of relief, all over it until it recalls the Wettersvelde fish or one of the Scythian gold bow-cases—that from Axjutintsy, for instance—in its reckless exuberance of fancy.

Despite the early date ascribed to it by its owner, Ch'in dynasty (B.C. 225-206), I cannot feel that the "tsun", illustrated in PLATE I, d, belongs to the pre-Han era at all. I venture to think that it is not even a sacrificial vessel, which such an important vase undoubtedly would have been in those early days. The thinness of the metal, the soft grace of its form and the purely ornamental nature of its decoration again testify to me against any great antiquity. This decoration, it is true, betrays a marked Scythic influence in the polymorphic nature of the monsters which compose it, but while admirably designed to fill the spaces on the four sides, and most skilfully executed, yet by its large scale in proportion to the size of the vessel it would seem to me to transgress one of the chief canons of the great period. Moreover, the beautiful grey-green patina through which a rather yellow bronze gleams is not that of great age; but then many bronzes demonstrably older have less deep and rich patinas. So much depends on the conditions under which a bronze has been preserved that the question of patinas is often of little help in judging of the age of an object. I have seen bronzes in Japan, dated in the Kamakura period, 14th century, which bore lumps of malachite that would have made the fortune of a "Shang bronze" in the European or American markets. Though in my opinion this "tsun" probably belongs to the late T'ang or the Sung dynasty, it is none the less a most effective piece of work with great beauty of its own.

To the same period may be ascribed the incense burner in the form of a dove [PLATE II, g], with, it seems to me, an equal chance of its also being T'ang. The simple expressiveness of the characteristics of the species and the reserve with which the feather markings are treated as a semi-conventionalized diaper pattern all over the surface makes this a work of art of great charm and high order.

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Having been kept above ground and probably in continual use, constantly handled, it has a fine glossy dark surface of mottled green and red-brown, which serves as an admirable commentary on my remarks on the patina of the "tsun" of about the same age.

PLATE II, H, represents a small bronze bowl, in shape and size rather like an English porringer, and perhaps of somewhat similar use, since specimens are so far common that there were no less than three in the Burlington Fine Arts Club Exhibition. The shape is found as early as the Han dynasty, but the decoration of these specimens proves them to date from the T'ang. The ring handles depending from an animal mask are, however, a survival from Han. This of Mr. Rutherford's and another belonging to Mr. Eumorfopoulos are covered within and without with lightly incised ornament of cloud scrolls, of a type to be found engraved on T'ang sarcophagi and other works of art of that splendid period. Among these, animals and birds disport themselves; a tiger of great naturalness may be recognized. The bowl has been heavily gilt, the gold having various alloys producing great richness in the colour; this having to some extent been worn away, the bronze shows with pleasing variegation.

The really splendid little group of a tiger and a bear locked in desperate combat illustrated in PLATE II, E, is one of those curious objects, "ya-hsiu", which we are assured were used to hold in place the robes of the dead.¹ They are often found decorated with the figure of the tiger, because of the supposed power of that animal to drive away demons. Its use, however, concerns us little in face of its superb and monumental accomplishment. Its sculptural qualities give it, when enlarged by photography, all the air of a colossal group. It has evidently been treasured as it deserves, through the centuries which have passed since it left the studio of the T'ang Barye who recorded with such skill and fidelity this savage episode. The bronze is almost black with a lustrous surface and shows no sign of the oxidation which, even in that almost imperishable metal, precedes decay.

[F] The head of a staff, or for some similar ornamental purpose, representing a reindeer. Cast hollow, of heavy bronze and open below, as is almost invariably the case with these early Chinese figures of beasts. The treatment is so Scythic that it may even be from Siberia. Many similar figures have been found in excavations, from Hungary on the west to China in the east, so that it is almost impossible to say where the type originated. At present our only safe conclusion would seem to be

to class them as Scythic, since the earliest known examples have been found with relics of that race.

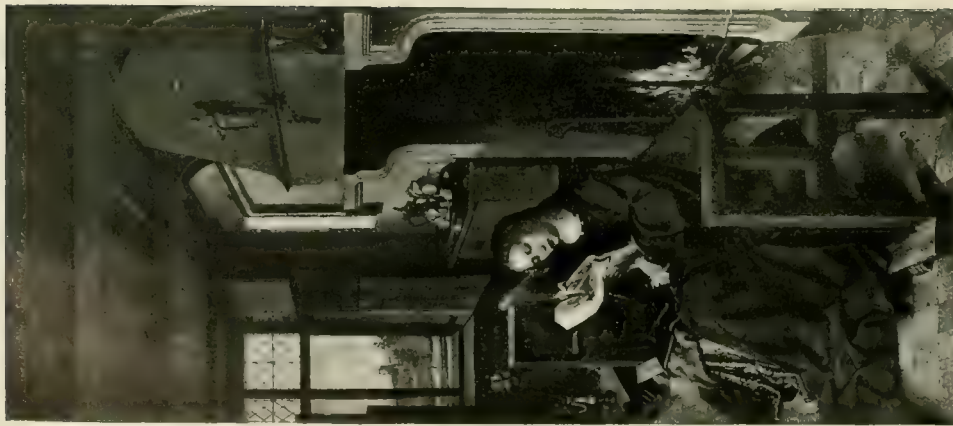
The little figure with a halo [J] probably represents *Kwanyin* with the fish basket, though I know of no other representation of this Bodhisattva in precisely this attitude. Possibly this is because, being the product of an archaistic period, the "quaintness" of the attitude and indeed of the whole treatment has been exaggerated. It is said to be of the Sung or Yüan dynasty, but may even be Ming, in which dynasty we know a revival of taste for the archaic style of northern Wei produced many similar works of Buddhist art. These, even when not dated, as M. Goloubew found a stele in the Peytel collection to be, betray themselves by the weaknesses inherent in the effort of a modern mind to project itself into the past. Our own Gothic and classic revivals are full of such, and it is not probable that any archæologist of the future is likely to be deceived into mistaking the ruins of the Houses of Parliament or St. Pancras's church for work of the periods they imitate. Again, the thinness of the metal seems to betray the late origin of this little statuette, and the poor quality of the patina at first deludes one into the belief that it is made of cast iron.

The *Cambodian Buddha*, seated in the attitude of calling the earth to witness his mission,² shows such a subtle mingling of Indian and Chinese influences that it is very difficult to dissociate them. Every recognizable detail is Indian, the "flame" on the top of the "ushnisha" in especial, and yet there is an indefinable Chinese atmosphere about it. Dr. Coomaraswamy, who is an authority on this subject, finds the Indian element predominant, and opines that it can hardly be older than the 15th century, but on account of the "flame" and the shape of the pedestal is disposed to date it from the 17th to 18th century. Otherwise I think it might be of any period from Sung downwards. It has an extraordinary expression, not to be dignified by the epithet scornful; it is rather a petty sneer, singularly inappropriate, one would think, to the features of the Saviour of the world. The slim arms and long, slender, lithe hands and feet, the former in particular, are markedly characteristic of the mixed races of the Indo-China. There is no denying that it is an extremely skilful piece of modelling to which a delicate grey-green patina lends a lovely bloom, flecked here and there with fragments of the heavy gilding with which it was once entirely covered.

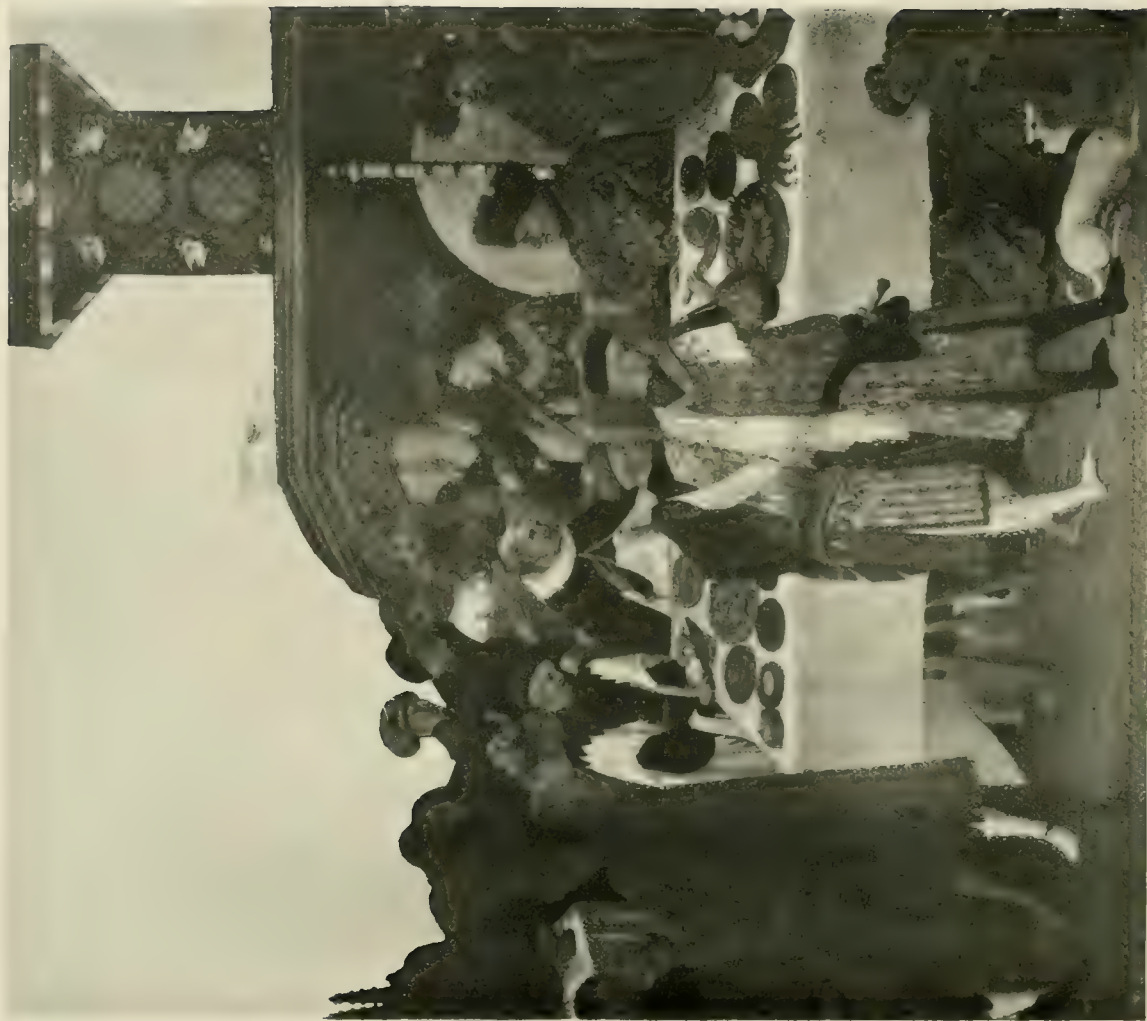
[We are indebted for the photographs reproduced here to an amateur, Mr. J. Harold Leighton.—ED.]

¹ The illustration of this fine bronze already published, Vol. xxvii, p. 165, No. 7, is so indistinct that the bronze is repeated here in an enlarged reproduction.

² This piece is reproduced in *The Burlington Magazine*, Vol. xxvii, p. 9 [A], April 1915, illustrating an article by Dr. Coomaraswamy.



(A) SINISTER WING OF THE WERLIS TRIPTYCH;
BY ROBERT CAMPIN, 1438. (THE PRADO)



(B) "JOHN, DUKE OF BERRY AT DINNER, C. 1416, DETAIL OF A MINIATURE IN THE "TRES RICHES HEURES" (CHANTILLY)

MRS. GRUNDY OF FURNES

MRS. GRUNDY OF FURNES

BY SIR MARTIN CONWAY



OMEWHERE about the year 1490 a noble lady at the court of the Duke of Burgundy compiled a little book on court etiquette which is a social document of considerable interest. The authoress was Aliénor, Vicomtesse de Furnes. Her mother, Isabelle de Souze, had come to Flanders in 1429 (in the same company as John van Eyck) as maid-of-honour to Isabella of Portugal, third wife of Duke Philip the Good. The little Aliénor spent her days at court from her seventh year, and grew to be a very Mrs. Grundy. She recorded not merely her own observations, but what her mother had told her, as well as some at least of the precedents recorded by an earlier authority, a Countess of Namur (born 1372, married 1391). The period from which she drew her precedents was thus almost exactly a century, from about 1390 to about 1490. During that time court etiquette seems to have settled down into certain fixed forms which towards the end of it tended to be relaxed. This relaxation seems to have provoked our authoress to set down what she considered to be the traditional rules in order to their better maintenance as against the upstart forwardness of a mere ruck of countesses, viscountesses and baronesses, of whom, as she says, there are such a multitude in the many kingdoms and countries. A 16th-century copy of her little manuscript came into the hands of M. de la Curne de Sainte-Palaye, and was included by him in his "Mémoires sur l'ancienne Chevalerie",¹ under the title "Les Honneurs de la Cour". I propose in the first instance to illustrate her remarks by aid of the famous miniature in the "Hours of Chantilly", which represents John Duke of Berry at dinner in or about the last year of his life, 1416. The miniature is very well known, and our reproduction [PLATE, B] renders description of it unnecessary. It should, however, be remarked that the background of tapestry has here been painted out for clearness' sake, as in the original the figures on the tapestry are so painted as to seem part of the group within the room.

The officers of the household present at the banquet should (according to our authoress) be the following: the chevalier d'honneur, the cupbearer, the butler, the esquire carver, and the *varlet servant*. There are also one or more "tasters". As she says that the chief servant in a mere count's household should not carry a bâton, it seems to follow that the richly dressed personage with a bâton, standing behind the duke and calling out "Aproche, aproche", is the chevalier d'honneur. The others are readily distinguishable. The cupbearer is in front on the left, holding in his hand a covered cup very like the famous gold cup in the British Museum, which

actually belonged to this same Duke of Berry. The esquire carver, with spurs on heel, is engaged in his task, cutting up a dish of birds with a big carving-knife. Just such a knife, which belonged to Jean sans Peur, Duke of Burgundy, is in the British Museum, and another, which belonged to Philip the Good, is in the museum at Le Mans.² The man standing beside the carver is perhaps the *varlet servant*, while the man at the end of the table who looks as though he were sitting down, but is probably meant to stand, is likewise carving. The garments of these men are embroidered with the badges of the duke.³ Our authoress is emphatic that, when a prince is being served, the server should carry a napkin over his shoulder; in the case of lesser stars the napkin is to be carried over the arm. It will be noticed that the carver has his napkin over his left shoulder. She tells us that there should be two table-cloths, one of which should hang down at both sides of the table, but what is to be done with the other she does not mention. The salt-cellar is to be placed in the middle of the table, where in fact we see it, right in front of the duke, who, of course, occupies a central position. This salt-cellar was the famous piece of plate called the "Salière du Pavillon", in the duke's inventories. It is in the form of a "nef" and has a bear modelled on one end and a swan on the other, these being two of the duke's devices. The swan is also seen on the embroidered dossier over the duke's head, of which more anon. She says that the salt-cellar should be covered with a cloth, and so should the bread and other dishes of dry food, and the cup should likewise be covered. We see no cloths covering anything in our miniature, so that this detail must have been a later regulation. It is to the Lady of Furnes one of high importance, to which she makes frequent and insistent reference. Only for princes should such covering cloths be used, and when two or more princes are entertained together, only the highest is to be so honoured. Thus when the Dauphin and the Duke of Burgundy dine together the Dauphin's dishes and cups and bread are to be covered, not the duke's. The covered bread should have been beside the salt-cellar as well as two little silver bowls and some cut sippets of bread wrapped in a napkin to be used by the taster in tasting each dish of meat when it is placed on the table. Possibly the tasting apparatus is hidden by the carver, and the man beside him may be the taster. Trenchers or plates, says our lady, are to be of silver, and not more than four of them are to be placed against the salt-cellar. In the miniature the plates seem to be inside the "nef", which can scarcely have held both them and salt. Perhaps

¹ See *Archæologia*, Vol. 60, pp. 423.

² Except the carver's, but he probably wore them on the side turned from us.

³ Nouvelle édition, Paris, 1781, t. II, pp. 183-267. The book is in the London Library, under the name Lacurne.

Mrs. Grundy of Furnes

it was only called a salt-cellar, the vessel that actually held salt being the smaller upright object seen beyond it on the right. The covered goblet, she says, is to be placed at the end of the table and a little tasting cup beside it. However that may have been when the table was laid, the butler in the miniature now has it in his right hand and perhaps holds the tasting cup in his left (apparently upside down). At all events the saucer-like thing in his hand is a drinking vessel, for immediately over the butler's head in the picture is an individual actually drinking from such a dish. A man behind him is putting something into his mouth, so that conceivably these two may be the tasters, but no one seems to be paying any attention to them, and they almost look as though they were getting a bit on the sly.

The duke is sitting with his back to the great fireplace. A big fire is burning on the hearth and the tops of the flames can be seen above the circular screen that protects the duke's back. Those not so protected hold up their hands either to warm them or to screen their faces. Over the duke's head is a *daïs* or "dosseret" of state. "As for the fashion of a dosseret", says our lady, "seeing that many people don't know what one is, a dosseret should be as wide as three widths of cloth of gold and made just like the canopy of a bed. A dosseret behind and above a dresser must not rise above it more than a quarter or half an ell, and it has flounce and fringe like the canopy of a bed. The part behind the dresser is bordered from top to bottom on both sides with a different material from the centre, and the border should be about a quarter of the whole width, and the same for the canopy." The dosseret in the Countess of Charolois's chamber was of cloth of gold "cramoisy", bordered with black velvet, and the velvet was embroidered in fine gold with the device of Duke Philip the Good, which was a flint and steel. The Duke of Berry's dosseret is embroidered along the border with his swans and sprigs of orange leaves, another of his many devices. A portion of the dresser is seen on the left, but there is no appearance of any dosseret over that.

The dressers were likewise matters of estate about which our authoress is very particular. Thus the Queen of France had a dresser with five shelves, and no one of less rank ought to have so many. It was regarded as a usurpation when the Duchess of Burgundy set up a dresser with five shelves. The proper number for Burgundy princes of the royal house was four. Lesser folk should have three, two or one, according to their rank. A Burgundian princely dresser is thus described: it had four fine shelves, each of the full width of the dresser and covered with a cloth. The top of the dresser and all the shelves were charged with plate—vessels of crystal set in gold and jewels, and vessels of pure gold, and other cups and basins, and in particular there were three

drageoirs of gold and jewels, one worth 40,000 écus, another 30,000. These *drageoirs* were vessels to hold sweetmeats and it was the prerogative of the person second in rank in a room to offer the *drageoir* to the person of highest rank on the occasion of a ceremonial visit. The Duke of Berry's dresser has at least two shelves, as we can reckon from the visible rows of plate; but there probably were others above and behind them, outside the limits of the picture.

The duke sits on a long bench in front of the fire. This type of bench is frequently depicted in 15th-century pictures, very clearly; for example, in one of Robert Campin's (*Maitre de Flemalle*) wings of the Werlis altar of 1438, now at Madrid [PLATE, A].⁴ S. Barbara is there sitting on such a bench with her back to the fire, and it will be observed that the back of the bench could be turned over if required, so that a person might sit upon it facing the other way. There was a long foot-rest on the side away from the fire, and the end of a similar foot-rest can be seen under the duke's table on the left. The duke's bench was no doubt similar in construction, but it is enveloped in a striped rug which also covers the long footstool below. The only person seated at table with him is an ecclesiastic. He may have been the bishop, Martin Gouge, who was his treasurer and afterwards one of his executors, an amateur also of fine manuscripts, it appears. It is at all events evident that he is an honoured dependent. He and the five principal household officials, as well as one obvious menial and the boy feeding the dog, wear no hats. All others are covered. M. Durrieu suggests that, as the miniature illustrates January, it is probably a New Year's feast that we are shown, and the people to whom the *chevalier d'honneur* calls out "Approach! approach!" are members of the duke's household coming to present to him the good wishes of the season and the gifts they were accustomed to offer on that auspicious anniversary—not without hopes of at least equivalent returns. Possibly among the incomers the Van Limburgs, who painted the miniatures in the Chantilly Hours, may be depicted. Who can say? It is worth noting that the table being supported on trestles was intended to be removed at the end of the repast, and that the floor is carpeted with a plait-work of rushes.

The position of the bishop on the duke's right hand was not, according to the Lady de Furnes, the most honourable. She relates that when the duke had to distinguish between two ladies of not quite equal rank, he put the one higher in rank on his left hand, and the lower on his right. The left or more honourable side was called "below" and the right "above". She who was placed on his left was below his heart, and thus in the most honourable position. So, at all events,

⁴See *The Burlington Magazine*, Vol. XIII, pp. 161-3 (June 1908).

Mrs. Grundy of Furnes

the old people who had paid long attention to such matters assured our authoress. This is one of the provisions, I suppose, of which she writes that they have been "so well ordained and debated at the court of kings and queens by great princes and nobles as well as by heralds and kings-of-arms that no one ought to fail to keep and observe them both at the present time and in times to come". The gentleman, therefore, who gives his left arm to the lady he takes in to dinner conforms to ancient custom.

Unfortunately, I am not able to produce a miniature to illustrate the elaborate account our authoress gives of a ducal Burgundian bed-chamber; possibly one of my readers may be able to supply the gap. Every detail was matter of estate, except the fire burning on the hearth, which our Mrs. Grundy is careful to say is not so, but depends upon the season! It should be noted that a lady's bedroom was her reception room also. In it, in the case of a princess, there must be two great beds, side by side, with an alley between, and a great high-backed chair at the end of it, "comme ces grandes chaises du temps passé". There must also be a couch on wheels before the fire, like a truckle bed, such as they used to push under great beds. A canopy of green damask fringed with green silk must cover the two beds, and green satin curtains to hang from it all round the beds except across the opening of the alley. That could be closed by other curtains on rings which overlapped the fixed ones and could be drawn together. There was also a curtain which was kept bunched up but could be let down between the beds. A queen of France, but no less person, might have yet another curtain, drawn right across the room from side to side, enclosing the end where the beds were. The couch also had its canopy and green satin curtains. The walls were hung with green silk and the floor covered with velvet tapestry, laid as flat as possible, up to the door and between the beds and all around. The beds were covered with ermine rugs lined with violet cloth, wider than the fur, and these rugs fell down and spread on the floor. There were fine sheets and a bolster and pillow covered with the same fine linen. The great chair was covered all over with cloth of gold and had a cushion to match. These beds were so much matters of estate that a pair of them was provided in the

nursery chamber of the infant Mary of Burgundy, while her cot was before the fire under a canopy. Lesser nobles had only one bed, and their couch must not be before the fire, but in a corner of the room. Against the wall of the ducal bed-chamber was a four-shelved dresser, laden with plate; and in a corner beside it was a little low table with drinking vessels. The antechamber is likewise carefully described. It was called "la chambre de parement". Here was one large bed with canopy and so forth of crimson satin embroidered with great gold suns. This bed was not made up as though to be slept in, but "covered like a bed in which no one sleeps". There was a little chair beside it. The walls were hung with red silk and the floor carpeted with a velvet tapestry. There was a very large three-tier dresser laden with massive silver-gilt plate.

Green hangings were *de rigueur* for a royal confinement. Queens of France in ancient days, said Mme. de Namur, used to be confined in bedrooms all of white, but the mother of King Charles VII set the fashion of green, and since then all princesses have followed her example.

As for the ordinary run of nobles, says our authoress, they must not have a "lady of honour", but a "Dame de Compagnie", and not maids-of-honour but just maids, and the old lady who looks after them must be called Jeanne or Margaret or whatever, but certainly not "the mother of the maids". In such houses food must not be "tasted" nor must things be kissed before presentation to the lord or the lady, nor must there be dosserets, nor must they call their relations "beau-cousin" but plain "mon cousin". Nor must such folk wear the richest stuffs and ornaments only proper for royalty, nor be served at table with napkin on shoulder. Nor must such ladies' trains be carried by women, but by some page. And finally there's no sense in saying that, though such and so was the old fashion, now we live in another world; that is not a sufficient reason for breaking old and ordained customs. But our authoress is far from satisfied with the way things are going:—

Touttes fois depuis dix ans ança aucunes Dames du pays de Flandres ont mis la couche devant le feu, dequoy l'on s'est bien mocqué, car du temps de Madame Isabelle de Portugal, nulles du pays de Flandre ne le faisoient: mais un chacun fait à cette heure à sa guise: par quoy est à doubter que tout irat mal, car les estats sont trop grants, comme chacun scayt et dit.

THE TRUE FUTURISM BY WALTER SICKERT

TUCKED away in the immense accumulations of intellectual riches in the "Comédie Humaine" are to be found paragraphs, sometimes of the nature of asides, long asides sometimes, by the author, sometimes in the mouths of his

characters, which place the reader for a moment on a commanding eminence; or they place him in the position of a gaoler at the centre of one of the systems of radiating corridors that have been invented to permit one warder to hold in observation the access to an infinite number of prisoners.

The True Futurism

The wealth of Balzac can only be compared to the wealth of Turner. We are not only dominated by a city of sumptuous palaces, but each palace is stiff with a mass of detail, each detail again complete in itself, and each one carrying in itself innumerable seed for the future to develop into the infinity of time and to the unfathomable limit of human achievement. It is only in this comprehension of the fructifying nature of art that lies the true futurism, unforeseen and unforeseeable. Progress lies in the slow unfolding of a profound and comprehended conservatism.

"Things designed", Mr. Lethaby has said, "by a single mind are mostly 'sports' which must quickly perish. Only that which is in the line of development can persist". And again, "No art that is only one man deep is worth much; it should be a thousand man deep".

The reader of Balzac will remember in "Les comédiens sans le savoir" a visit to the den of a fortune-telling sybil, Madame Fontaine, in the quarter of the Marais. As Bixiou and his Spanish cousin are leaving the woman's home with Léon de Lora—

"Mais si elle peut . . . prédire l'avenir", reprit Gazonal, saisi par une idée, "comment pouvait-elle perdre à la loterie?"

"Ah! tu mets le doigt sur l'un des plus grands mystères des sciences occultes", répondit Léon, "dès que cette espèce de glace intérieure où se reflète pour eux l'avenir ou le passé, se trouble sous l'haleine d'un sentiment personnel, d'une idée quelconque étrangère à l'acte du pouvoir qu'ils exercent, sorciers ou sorcières n'y voient plus rien, de même que l'artiste qui souille l'art par une combinaison politique ou systématique perd son talent".

Artists of great talent have made excursions (and have, happily, sometimes returned from such excursions) towards *des combinaisons systématiques*. Monet's haystack series is an instance. It was no doubt interesting to demonstrate, for once, the variations of sunlight throughout the day on one and the same object. It would have been well to keep the set together as an object lesson by a great painter. Camille Pissarro would never have executed just such a series, because in Camille Pissarro the artist was greater than the doctrinaire. The artist knows that among the hours of the day there is one that, more than any other, brings out with significance the character of the object illuminated, and that hour is the artist's hour. The error of the pointillists again is a *combinaison systématique*, and so on with the Futurists, with the less intelligent imitators of Cézanne, with the Cubists, down to the recent tangential-line-extension exercises of my journalistic colleague, Mr. Wyndham Lewis.

The sane and brilliant publicist who edits the

REVIEWS

CHR. LANGAARDS SAMLINGER av Malerkunst og Kunsthåndverk fra Fortiden; cxxxviii + 128 pp., 107 illust. (Gyldendal) Christiania. Privately printed.

These two sumptuous as well as tasteful volumes

"New Age" has lately quoted, to confute them, two phrases by eminent business authorities. These phrases, which it has served Mr. Orage's argument to confute, I find ready to my hand instead for confirmation. The late Sir George Pragnell, I understand, said lately at a meeting convened by the London Chamber of Commerce, that "what was needed at present was not 'idealists or essayists', but practical business men". And Sir George Paish, elsewhere, that "A clever nation or a clever man is a public danger". Abstract discussion and the building up of systems and theories in the province of art may or may not furnish interesting contributions to the field of literature; but if, and to the extent that they are allowed to influence practice, they are generally disastrous. The very conditions of their production are against them. A lustre is a long life for a theory of art. How many lustres have not gone to the growth of a single masterpiece from its preliminary sketch to its completion! "*Ça durera ce que ça durera*", as I once heard a French doctor say when he was asked how long a certain whooping-cough would last.

Imagine Turner living in these days. Can we see him swopping horses once a month at the bidding of Mr. Fry or Mr. Clive Bell or Mr. Rutter or myself? The born artist is, providentially, a thick-skinned and sturdy brute. He knows the plane on which his intelligence is to work, and that it is a plane entirely removed from, and untouched by the plane on which take place the more or less brilliant peace manoeuvres of the reviewers. When Gautier said "Le peintre en général est bête" he implied, perhaps, a certain profound praise. He implied, as has lately been said in another connexion, that the artist refuses to be "rattled".

Ruskin is said to have made the reputation of Turner, a statement which I confess I profoundly disbelieve. And certainly no line of Turner's pencil, no wash of Turner's brush, was ever affected by a word that Ruskin wrote. The only writings of Ruskin in which Turner took a real interest were certain Arabic numerals and a certain current signature on leaves that were torn from Ruskin's cheque-book. We all know the story of Turner's leaving a hospitable house where a band of colleagues had passed a delightful evening in æsthetic discussion, distinguishing themselves by the subtlety, the ingenuity and the eloquence of their contentions. Turner alone had remained dumb. Stepping out into night, he sniffed the air and produced this, his tardy and only contribution to the symposium, "Rummy thing, painting!"

form the record of the collection of pictures by the old masters, old furniture and *objets d'art* brought together during the last forty years by M. Christian

Langaard of Christiania. It is undoubtedly one of the most remarkable private collections ever formed in Norway, where indeed there has never before existed a collection of old masters approaching the present one in importance; and even in a country richer in treasures of ancient art in private possession, M. Langaard's collection could lay claim to a distinguished position. Of the pictures, to which the first volume is devoted, those of the Italian school are not very numerous nor of the first importance; they include a *Male Portrait* which tradition would surely have labelled as a work by Giorgione or Titian did it not bear in large letters the signature of Cariani; a *Portrait of a Musician*, by Bordone; and a masterly *Bust of an Old Man*, by Bassano. Of the Spanish school there are admirable examples in a half-length of *S. Peter*, by Greco; a *Bust of a Youth*, by Ribera; and a brilliant *Scene from the Inquisition*, by Goya. It is, however, the Dutch and Flemish schools which are most plentifully and adequately represented in the collection, among the most noteworthy specimens being an *Annunciation*, by Bernard van Orley (formerly in a convent at Peñaranda near Salamanca); a *Portrait of a Man*, by Peter Pourbus; an unfinished landscape, by Rubens; the *Head of a Boy*, by Frans Hals; and two Rembrandts—one the *Portrait of Adriaen van Rijn*, the artist's brother (formerly in the collection of Sir Charles Turner), and the other a *Landscape*, signed, and dated 1639. The second volume is devoted to the collections of furniture and *objets d'art*—glass, stoneware, faïence, porcelain, silver and other metals—of which it is impossible to speak in detail within the space available; it must suffice to remark that the general standard here also is very high. The catalogue is the work of several experts, M. Jens Thiis writing about the Italian and Spanish pictures and M. Karl Madsen

on the works of the Dutch and Flemish schools, while the objects of applied art are dealt with by MM. Harry Flett, H. Grosch and Emil Hannover. The whole is an admirable piece of work, conveying a mass of information not only on the collection primarily illustrated, but on several points besides. M. Thiis prefaces the first volume with an essay on the development of the Venetian school of painting which may, without hesitation, be described as one of the most brilliant and suggestive expositions of the subject ever made. In discussing Cariani one could wish M. Thiis had done justice to the pioneer work of Cavalcaselle in reconstructing his artistic personality. M. Langaard is to be congratulated, not only on the excellence of the collection which he has succeeded in forming, but also on the worthy record of it which this catalogue represents.

T. B.

(1) WHITAKER'S ALMANACK FOR 1916; 858 pp. (Whitaker) 2s. 6d.—(2) THE YEAR'S ART, 1916; ed. N. C. R. CARTER; 646 pp.; 9 illust. (Hutchinson) 5s.

These publications have been well established for so long that their titles alone have the effect of reviewing their contents with little need of further comment, since this is the 48th volume of "Whitaker" and the 36th of "The Year's Art". Among special articles in "Whitaker" for 1916 are "Trading with the Enemy", "British and Enemy Trade", "War Medals", "Labour and the War" and—*unberufen!*—"Table of Naval Losses". We must, however, reiterate the common complaint, that there is much room for improvement in the "Index". We regret that, owing to an oversight last year, we now have to offer double thanks to the publishers of "The Year's Art" for the receipt of two of their indispensable volumes in succession. Though the plates in the current volume, for instance the "*New Holbourne Art Museum*", are more interesting and apposite than those of 1915, illustration is scarcely necessary to a book of reference

A MONTHLY CHRONICLE

A CHINESE BOWL PURCHASED BY H.M. THE QUEEN FOR THE NEW GOVERNMENT HOUSE, DELHI.—Through the generosity of Her Majesty the Queen, the new Government House at Delhi will count amongst its decorations an important example of Chinese porcelain in the form of a large blue-and-white goldfish-bowl, of which two illustrations are given in the accompanying PLATE. It is peculiarly fitting that the bowl should be restored to India after a brief exile in this country, as it formerly belonged to the King of Oudh, and may quite possibly have been made expressly for one of his ancestors.

The bowl is known to have been purchased by a recent owner nearly twenty years ago at the sale by auction of the effects of Wajid Ali Shāh, King of Oudh, at Calcutta. Oudh was at one time a province of the Moghul Empire, of which it became more or less independent during the first

half of the 18th century. The rulers were hereditary prime ministers of the Moghul State, and bore the title Nawāb Wazīr. The title of Shāh or King was assumed by Ghāzī-ud-dīn Haider in 1819. He was succeeded in 1847 by Wajid Ali Shāh, who was deposed on account of his misgovernment by Lord Dalhousie in 1856, when Oudh was annexed to the dominions of the British crown. Wajid Ali was allowed to retain his royal title and eventually settled at Garden Reach, Calcutta, where he spent the remainder of his days living in great magnificence. At his death in September, 1887, his large establishment was dispersed by auction under the authority of Act XIX of that year.¹

The fish-bowl, which is 20 ins. high and 27½ ins. in diameter, is decorated with a panoramic landscape extending over the entire circumference and

¹ Thanks are due for information as to the history of Oudh to Mr. William Foster, C.I.E., Registrar of the India Office.

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animated with numerous figures engaged in a variety of occupations. At one point are fishermen wading with their nets in a lake, near the further bank of which is seen a pagoda. Further to the right is a party of woodmen descending a path with brushwood from the hills. Next comes a village, near which are two boys mounted on water-buffaloes, and a man ploughing with the help of another buffalo a swampy area which is perhaps intended for a rice-patch. This scene is followed by another wherein a sage is depicted with a retinue of boy attendants crossing a bridge towards a pavilion amongst bamboos and pines in which a lady awaits his arrival. The background of the whole composition is closed by mountainous crags with trees perched upon their ledges. The lower side of the rim of the bowl is decorated with peony-flowers and foliage in reserve on a blue ground, and on its flat upper surface is a border of conventional lotus scrolls.

The bowl has no mark or inscription, but from internal evidence it may be assumed to have been made early in the reign of the Chinese Emperor Ch'ien Lung (1736-1795), that is, about the middle of the 18th century. The mountains and certain other details of the landscape, somewhat conventionally rendered but with considerable feeling for aerial perspective, show analogies of treatment with the painting on two large club-shaped blue-and-white vases in the Salting collection at South Kensington, which are characteristic works of the K'ang Hsi period. Certain other features however, in particular the darker tone of the blue, indicate a slightly later date. The berry-like rendering of the foliage on some of the trees was imitated in blue-and-white porcelain made during the third quarter of the 18th century at Lowestoft and Worcester.

The decorative qualities of the bowl and the interesting character of its painting combine with its historical association with one of the great provinces of the Indian Empire to render it a highly suitable ornament for the future home of the royal representative.

It is to be hoped that Her Majesty's liberality in purchasing this valuable bowl as a gift to Government House will induce others to assist in enriching the new building with works of art worthy of its high destination. BERNARD RACKHAM.

[This fine bowl is published here by the gracious permission of Her Majesty the Queen.—ED.]

MESSRS. COLNAGHI AND OBACH'S GALLERY.—The exhibition of "Original drawings by English artists of the 18th century" at this gallery resolved itself more particularly into a tolerably representative collection of specimens of the last decades of the 18th and the first of the 19th. In this transition period in English art there is not the same evident division between the old and the new that there is in French, though one is aware of a change all the same. In France it is violently

theoretic, part of the universal break with the past, and such continuity as is preserved at all persists against the grain; while here the change is gradual and unconscious, resulting from no intention but only from a modification of feeling. In all Revolutionary and Empire work there is an obvious resolve to play up to the heroic, the classic note; and nothing is more pathetic to witness than the attempts of the artists of the old *régime*, the Fragonards and Moreaus, at girding up their elderly loins and tightening their too easy belts in obedience to a discipline which came too late for them. For the artists of the Regency there was no such stringent necessity. English art had experienced no conversion, and could go on being as unconscientious as it liked. As usual with us, it was mostly a matter of individual mood and temperament. With the disappearance of Reynolds and Gainsborough from the scene, there came a day of smaller things, represented here by Lawrence, Downman, Hoppner, Buck, Rowlandson. As far as drawing goes, it may be said that Lawrence was more accomplished than either Reynolds or Gainsborough, being, indeed, one of the few English draughtsmen recognized abroad, and in a certain sense this is true. Reynolds's drawing is rudimentary to a degree, often only just sufficing to carry him through; Gainsborough's is an inspired leger-de-main which does not always come off. Two or three of his landscape sketches shown at this exhibition were rather of the emptier kind, oddly recalling sometimes the landscape inventions on Pompeian walls; but one (No. 30) was of finer quality. This was a gouache sketch (*terre verte* and white on a tawny ground), slight and rapid, a drawing in which the Gainsborough magic worked in its most concentrated form, and of which it is not fanciful to say that, whether regarded as a summary of passing effect or as a rhythmical abstract (like an oriental landscape), or again as a coloured pattern (like a fragment of stuff), it seemed equally suggestive and delightful. A drawing like this, a shorthand note of genius, rather threw into the shade the able and lively topographical scenes of Malton, Dominic Serres, and Yates, excellent workers in their own pleasantly organized convention; or even the numerous but well-chosen specimens of Rowlandson. Rowlandson is an artist of great talent which has suffered by the cheapening of over-production, and he gains greatly by judicious selection, though his popularity both in his own day and since may be admitted to depend considerably on qualities extra-artistic. His taste in the use of fresh pale tint is as remarkable for restraint as his figure drawing for excess of grotesque, often mechanical in its over-charge. It is probable that in this respect he reckoned with his own public just as much as Lawrence, Cosway, and Downman



GOLDFISH-BOWL, EARLY CH'EN LUNG (?) 1736-05, BLUE-AND-WHITE, 2 VIEWS, FROM THE COLLECTION OF WAJĪD ALĪ SHĀH OF OUDH

A CHINESE BOWL PURCHASED BY H.M. THE QUEEN FOR THE NEW GOVERNMENT HOUSE, DELHI



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in a different line of business. Between humour to order and distinction to order there is perhaps little to choose. When Rowlandson pauses to observe before he caricatures the result is obviously to the good, as is shown in a drawing here of *Excavations at Bath* in which an artist is seen at work with a circle of onlookers round him. Their attitudes and expressions are less forced than usual and all the better for that. Downman, whose preparatory studies of heads, which he preserved himself, have character and charm of method, often lost these in "finishing" to suit the preference of his sitters. Of Lawrence it has been said that he was a great artist doubled with a groom-of-the-

chambers. It must be admitted that the portrait drawings of his later time (there were two good ones at the gallery) have the same kind of faint exhalation as words like "elegant", "genteel", "aristocratic"—phrases which had once a handsome and convincing ring to those who used them, but whose valuation has somehow changed, and which "vibrate in the memory" with a slightly ironic echo. If we wanted to express the ideas intended we should have to use a different form of words. And this may happen to our own or any other catch-phrases, for even a just idea may be spoilt by sophistication and an honest phrase by dishonest handling.

BOWYER NICHOLS.

AUCTION

SOTHEBY will sell the late Mr. Thomas Bliss's very large collection (more than 1,000 lots) of early British, Anglo-Saxon, and English coins, on 22 March (to the end of the Heptarchy); 23 March (monarchs to Richard II); and 24 March (Henry IV to Elizabeth). The sale will be resumed after Easter, on 15 May (James and Charles I, of various mints); 16 May (Obsidional coins; Commonwealth—George II coins); 17 May (George II—Victoria coins; Anglo-Gallic, Scottish, Irish and Anglo-Irish coins of various dates); 18 May (English and Irish coins; Cabinets, Tokens); and 19 May (Tokens; Colonial

and other miscellaneous coins). The catalogue contains 17 plates of excellent reproductions, which clearly suggest that the collection is remarkable for the excellent preservation of the specimens. By far the most beautiful portions of the collection are those for sale on the first five days, and especially the first three, since, as has been observed here before, the coinage of these islands began to deteriorate in merit very early and has gone on deteriorating until it has reached its nadir under the Hanoverian dynasty. Scarcely a fine coin has been struck since the execution of Charles I.

VARIOUS PERIODICALS

NEW PUBLICATIONS

Many more new periodicals have appeared during the war than might have been expected, and all are noted here which the editors have paid this magazine the compliment of sending, though few of them fall within its scope. Those which do ("Kunstmuseets Aarskrift", the new annual of the Copenhagen Gallery; the Swedish "Vor Tid"; the Dutch "Oude Kunst"; and the "Archivo de Arte Valenciano", a publication of the R. Academia de Bellas Artes de San Carlos) have been already, or will soon be, noticed more particularly. —The 1st No. of "Blast" (John Lane, London, New York, and John Bell, Toronto, 2s. 6d.), edited by Mr. Wyndham Lewis, appeared full of "alarums and excursions" in art and literature, just as the war began, in an appropriately blazing cover. The sub-title, "Review of the Great English Vortex", sums up its purpose well. The 2nd No., a "War Number", retired into a cover designed in black-and-white by Mr. Lewis. The most memorable contribution is "Vortex Gaudier-Brzeska", written from the French trenches by that artist, whose memory we salute! M. Gaudier-Brzeska was killed in a charge at Neuville St. Vaast, on 5th June, 1915, "after months of fighting and two promotions for gallantry". Mr. Lewis contributes two designs and seven articles, in one of which he states clearly the differences between Vorticism, English and foreign, and between both and Futurism and Cubism. Though the printing of passages in the text and blotting them out again gave piquancy to the magenta number, the attraction was not repeated in the black-and-white one. —Volume I of the "Index to Periodicals (Ap. to Sept. 1914)" was published for "The Librarian and Book World" by Stanley Paul in May 1915. It is described precisely as "a classified and annotated index to the original articles contained in the principal weekly, monthly and quarterly periodicals, compiled by various authorities, and arranged by A. Cecil Piper, librarian of the Public Library, Winchester", and is "under the general editorship of Alex. J. Philip, librarian of the Public Library, Gravesend". It will apparently be published half-yearly. Vol. I

contains a "Preface", "List of Periodicals Indexed", and "Index of the Subjects" (xxxii pp.) and "Classified Index to Periodicals" and "Index to the Authors" (192 pp.). The volume is well intentioned, and seems to fulfil its purpose. It deserves the support which its editor requests, *viz.*, advertisements in its covers by other periodicals, for he points out plainly that this "will have no effect on the inclusion of the periodical [which advertises] in the 'Index'". If this were not provided against, the "Index" would quickly become a mere trade publication, as has frequently happened before. The price of one guinea seems to be the lowest at which the "Index" could possibly be published at this time. —"Drawing", of which the 1st No. appeared in May 1915, is an illustrated monthly paper "devoted to art as a national asset, entirely owned, edited and managed by professional artists and designers". It is of a popular character, and costs 3d.; the editor is Mr. G. M. Ellwood, 210 Strand. —The Ministry of Public Instruction of the Republic of El Salvador published the 1st No. of its official organ, "Revista de la Enseñanza", in Jan. 1915. Art is happily not taught in the primary schools of El Salvador; it is left to sprout; but the Board of Education would do much better if it gave such practical advice on the treatment of books as the "Revista" does. The "Revista" advises its readers not to scribble, cough nor splutter on its pages, and not to lick their fingers to turn them over. —The four following are the direct products of the war. "Khaki" is an illustrated monthly paper at 6d., intended to amuse "Tommies" and their friends in a thoroughly popular manner, and we wish it all success in doing so. —"Pro Lithuania" (No. 1, July 1915) is a review published monthly in English, for 20 c., or 6d., by the Lithuanian Information Bureau, 41 boulevard des Batignolles, Paris. —"La Revue Ukrainienne" (No. 1, July 1915) is a poorly illustrated monthly periodical edited by M. Arthur Seelieb, in French, published at 17 chemin de Mornex, Lausanne, but it apparently emanates from "La Ligue pour la Libération de l'Ukraine", of which the headquarters are, or were, in Vienna. These two periodicals advocate the national claims of the Lithuanians and Ukrainians

Various Periodicals

respectively; both are decidedly interesting at the present time. How far they are spontaneous national expressions, and how far they represent extraneous political organizations for ulterior purposes, the readers of those papers must decide; it is not my province to advise them; and I do not know. — "Entretien des non-combattants durant la guerre", published by L'Union pour la vérité and Le Ligue internationale pour la défense du droit des peuples, 21 rue Visconti, Paris, reached its XI-XII (double No. 50) in January of this year. It has nothing to do with the arts, but it sets its important subject moderately and clearly before those who are interested in it. Few more reticent and judicious pronouncements have been made on the war than the appeal of the German-Swiss poet, Karl Spitteler, whose main audience has always been in Germany, for the union of all Swiss in their neutral nationality. A French translation is given in the "Entretien", No. IX+X, 1915. L. G.

ITALIAN

BOLLETTINO D'ARTE DEL MINISTERO, 1915.

Fasc. VII (July).—DR. FERRAJOLI publishes a will, made in Rome during serious illness, by the sculptor Pietro Torregiani, dated Sept. 4, 1498 (Arch. Capitolare), a document of great interest. It throws some fresh light upon his family history; we learn, *inter alia*, that his father was Antonio, and not, as Milanese stated, Torregiano. It confirms Vasari concerning his sojourn in Rome and the work executed by him for Alexander VI. Reference is made to a bust of the Pope already executed by Torregiani at this date, and to one commissioned by "Bp. Filino"—i.e., Felino Sandei, bp. of Penne and Atri, and later bp. of Lucca, one of the most prominent personages at the court of Alessandro Borgia. With clients such as these it is certain that Torregiani must have been employed on more important work than Vasari's brief mention would indicate. Dr. Ferrajoli suggests that the magnificent anonymous bust in the Berlin Gallery variously ascribed to Bregno or his collaborator, Pasquale da Caravaggio, may be identical with the bust named in the will; if this prove to be correct the bust would be the only early work by Torregiani yet known, for the statue of S. Francis at Siena was only begun by him. When the will was made in Rome, Torregiani was living in the house of Stefano Coppi da Sangimignano, rector of S. Salvatore alla Suburra. Giov. Coppi, a Dominican of the same family, who wrote a history of Sangimignano in the 17th cent., states that Stefano caused three busts to be made for S. Salvatore (S. Gregory, S. Fina, and a Head of Christ), which were later sent to Sangimignano, the first two being placed in the chapel of the hospital and the bust over the door of the Collegiata, where they may still be seen; Dr. Ferrajoli suggests that they may be works of Torregiani. Only those with expert knowledge of the sculptor's work can decide the question, but the splendid *Bust of Pope Alexander* seems to me to have nothing in common with the Sangimignano heads, and it is difficult to believe that they are contemporaneous works by the same hand. Dr. Ferrajoli, however, only makes the suggestion as a point to be considered. By publishing the will and drawing attention to the Borgia portrait he has rendered signal service for which art historians owe him a debt of gratitude. —DR. PAPINI contributes a further instalment of "La Collezione di Sculture del Campo Santo di Pisa", —and DR. FIOCCA an article entitled "La Chiesa e Abbazia dei Santi Severo e Martirio", near Orvieto. —What appears, from the small illustration, to be an interesting picture and representing the *Adoration of the Magi*, ascribed to the school of Pisanello, has been presented to the Turin Gallery by Cte. Giulio d'Harcourt d'Azeglio.

Fasc. VIII (Aug.).—DR. DAMI writes an informing article on S. Miniato al Monte. The first part deals with the history and construction, and the earliest decorative and pictorial adornment of the church. The façade is of two different periods, i.e. before 1093 and after 1150. Useful notes on the paintings follow. The signed fresco by Paolo di Stefano Badaloni (d. 1478) is reproduced; to the rare Andrea da Firenze are ascribed *Five figures of Saints*, on account of their affinity with his frescoes at Pisa and in S. Maria Novella. Dr. Dami has documentary authority for suggesting, as author of the panel of S. Giov. Gualberto over the altar at the end of the r. aisle, the name of Giovanni Bonsi, by whom there is a signed work of 1377 in the Vatican Gallery, and who is known to have painted a tabernacle on the Via di San Miniato in 1359. Agnolo Gaddi's shutters of the altar-piece of *The Crucifixion* are reproduced and

identified with the panels paid for in 1394, the last payment being made in 1395, after the death of Agnolo, to his son. Numerous other paintings are mentioned. —In "Nota sopra l'Ipogeo dei Volumni e i suoi Lampadari", DR. BENDINELLI criticizes Dr. Viviani's article, in a former number, on his reconstruction, from fragments preserved, of one of the lamps in the celebrated Etruscan tomb near Perugia. This reconstruction was suggested years ago by Vermiglioli; the design was reproduced in Vermiglioli's 2nd edition and in other publications.

Fasc. IX (Sept.).—DR. CANTALAMESSA discusses in detail the very interesting *Madonna and Child with S. Rosa* (or Dorothea?) acquired for the Urbino Gallery (briefly discussed in "L'Arte", Ap. 1915) formerly in the possession of a Sig. Grimaldi at Genoa. Its connexion with the Berlin and Brera pictures is obvious, and its authenticity seems beyond dispute. —Designs by Cossa, executed in intarsia by the Cremonese Agostino de Marchi and his sons (1468-77) in the choir of S. Petronio, Bologna, are dealt with in a brief unsigned note. Payment to Cossa for the figure of S. Ambrose is recorded in Sept. 1473. The restoration of 1911 appears, however, judging from the illustration, to have obliterated all Cossa's characteristics. —Note also, "Ceramiche Arabe di Sicilia", by Dr. ORSI; —and the conclusion of DR. PAPINI's article on the sculptures of the Campo Santo at Pisa.

Fasc. X (Oct.).—DR. CORRADO RICCI writes on two recently acquired pictures by Cagnacci, an artist usually considered by art historians to have been a pupil of Guido Reni. This theory is disproved by the pictures, of which one, *A Fish-seller*, formerly in Villa Fantuzzi, Gualdo, near Santarcangelo which was the home of Cagnacci, was bought for the Galleria d'Arte Antica, Rome; the other, *Cleopatra*, for the Pinacoteca at Bologna. Both show that Cagnacci must have come within the orbit of Caravaggio. —DR. UMBERTO GNOLI concludes his "Documenti inediti dei Pittori Perugini", an indispensable reference-table for students of this school. In the case of Perugino, we have three short records bearing upon the altar-piece of the Capella dei Priori (now in the Vatican), one of which proves that the *Pietà* (now in the Perugia Gallery) which formed the upper portion and was recently ascribed to Raphael, is undoubtedly by Perugino himself and painted in 1493. All the documents relating to the ancona of S. Pietro dei Benedettini are here republished with some new material. The panels of this altar-piece, as is well known, are widely scattered, the centre being at Lyons, and other parts at Perugia, Rome, Rouen, Paris and Nantes. —Note also, DR. PORRO, on the identified site of the ancient Camiros in the island of Rhodes; —and DR. VIVIANI on the Porta Venere and Torri di Proserpio at Spello.

Fasc. XI (Nov.).—A note by DR. POMPEO MOLMENTI on two paintings by Giandomenico Tiepolo, in the Scuola di S. Giov. Evangelista at Venice, has a melancholy interest, as before the article was in print the Scalzi was wrecked by Austrian aircraft and the masterpiece of Gianbattista Tiepolo on the ceiling was totally destroyed. The two paintings here ascribed to his son, Giandomenico, are proved by a document to be his work, though formerly believed to be his father's. —Useful notes are contributed by DR. G. J. HOOGWERFF on Flemish and Dutch drawings in the Cabinet of Engravings, Rome; —and by DR. SORRENTINO on unpublished works of art in the museum at Trapani; among these are a *tondo* by Andrea della Robbia; a 16th-cent. marble ciborium by an artist of the school of the Gagini, probably by one of the many pupils of Antonello Gagini; a bronze lectern by Annibale Scudaniello (payment for which was begun in 1581, but was not completed before 1615); and other works of art. Various documentary notices of Scudaniello from the Trapani archives are published.

Fasc. XII (Dec.).—A contribution to the history of painting in the Marches is made by DR. COLASANTI, the well known authority on the art of that region. A fragment of fresco, recently found in the late church of S. Domenico at Pesaro, which seems to have formed part of a composition of *The Marriage of S. Catherine*, Dr. Colasanti ascribes to Lorenzo di Salimbeni da Sanseverino, an attribution confirmed by comparison with the *Saints* by this painter in the crypt of S. Lorenzo at Sanseverino. Another fragment has come to light in the church of S. Francesco at Mercatello, probably a votive fresco representing S. Clara. Many works by the Salimbeni are doubtless still extant in the Marches, though as yet undiscovered. Their influence spread beyond the borders of the Marches, and

frescoes by them are found in the cathedral at Atri and elsewhere in the Abruzzi. Referring to the discovery of Señor Sanpere y Miguel that the picture in the Schiff collection at Pisa is not by L. Salimbeni, as formerly assumed, but is a work of the Catalan school, he points out that the Spanish critic was obliged to modify his original opinion that the polyptych in the cathedral at Manresa (*The Descent of the Holy Ghost*) was by Luis Borassa, as the contract proves that it was by Pere Serra, and executed in 1349. The Schiff picture is obviously by the same hand as the Manresa altar-piece, and must therefore in future be assigned to Serra. Interesting frescoes in the Chiesa della Rocca at Fossombrone are reproduced representing *Miracles of S. Aldebrando*, the patron saint of Fossombrone. Dr. Colosanti believes that they are in Ottaviano Nelli's first manner. —DR. RICCI identifies a bust in the Bargello as the portrait of *Virginia Pucci Ridolfi*, the granddaughter of Guicciardini and wife of Giov. di Pagnozzo Ridolfi. She died young in 1568. A comparison with the bust on her tomb in S. Maria Minerva, Rome confirms the identity of the bust in Florence, and both are probably by the same anonymous Florentine sculptor. The guidebook attribution of the S. Maria Minerva bust to Nicola Cordier called "il Franciosino", is devoid of all foundation. —DR. CANTALAMESSA has a note, "Divagazioni critiche a proposito d'un quadretto di Corrado Giaquinto".

L'ARTE, 1915.

Fasc. v + vi (Dec.). —DR. PACCHIONI concludes his article on Belbello da Pavia and Girolamo da Cremona, and makes a careful study of a 15th-cent. missal at Mantua produced for the Gonzaga. The character of the miniatures is, according to Dr. Pacchioni, Mantegnesque in the main, though certain typical elements are absent; the miniaturist, for instance, never assimilates the decorative and plastic qualities of the Paduan school. Dr. Pacchioni compares the paintings of the Gonzaga missal with those in choral books of the cathedral at Siena, which are known to have been executed by Girolamo da Cremona between 1467-75, and he proves that the Mantuan miniatures are also by this master, painted before his journey to Siena. If, as seems not improbable, Girolamo was the young miniaturist referred to in Barbara of Brandenburg's letter (published and discussed in the first part of this article), the date of these paintings could be placed with certainty between 1461 and 1467. If Vasari's words at the end of the *Life of Boccaccio* apply to Girolamo da Cremona, as might be assumed, many of his works must then have existed in Lombardy, and the biographer doubtless saw the Gonzaga missal in the cathedral at Mantua. In an appendix Dr. Pacchioni classifies the different miniatures in the missal; 23 are apportioned to Girolamo and the remainder to the "Maestro della Bibbia di Nicolò III"; documentary notices of Belbello da Pavia, between 1448 (?) and 1462 are also published. —THE EDITOR contributes some notes on Correggio, who was probably born c. 1489 and not, as formerly assumed, in 1494. That Francesco Bianchi was his master seems now satisfactorily proved, for Prof. Venturi shows that it rests on the authority of Lancilotto, who wrote only 9 years after Correggio's death. Donesmondi spoke of paintings by Correggio in the chapel of S. Andrew, and Prof. Venturi inclines to accept his statements. In the case of the three *tondi* reproduced, their condition is so damaged that no opinion seems possible. Prof. Venturi puts forward his views as to the relations of Correggio and Mantegna, and believes that after the master's death, Francesco, his son, was greatly assisted by the youthful Allegri; he thinks that he can detect links between them in the *Brera Adoration of the Magi* and in the *Crespi Nativity*. The influence of Costa, who succeeded Mantegna as court painter at Mantua, is admitted. This last assumption none will deny, for the strong influence of Costa is indisputably proved by the master's most characteristic early works. Prof. Venturi exposes the inventions of Quirino Bigi, a local writer, who in consequence of his ignorant and fraudulent manipulation of certain records, exalted a very humble craftsman "Tognino di Bertolote" into the position of leading master among the painters of Correggio. The various influences which affected Antonio Allegri at different periods of his career are discussed, but with all respect for the distinguished critic these notes do not strike me as very illuminating. It is hard to believe that the votive in the gallery at Modena (ascribed rather arbitrarily to Antonio Bartolotti) is by Correggio and moreover an early work, which means, presumably, that it should

be classed with such examples as Dr. Frizzoni's little *Marriage of S. Catherine*; the *Madonna with Angels* in the Uffizi, and others. —DR. SALMI writes on the cathedral at Arezzo, founded 1277 or '78, by Guglielmo degli Ubertini, the warrior-bishop, and gives among illustrations two interesting views of Arezzo, in both of which the cathedral can be identified in the background respectively of one of Piero della Francesca's frescoes (c. 1460) and of a picture by Bartolomeo della Gatta in the Gallery at Arezzo. —DR. PICCIRILLI concludes his article "Monumenti Abruzzesi e l'Arte teutonica a caramanico." —DR. CEPOLLA gives a further instalment of his researches into the history of S. Anastasia's, Verona. The statue of Giano Fregoso from the altar of the Capella di Sa. Croce is reproduced. It is the masterpiece of Danese Cattaneo da Carrara (b. 1509) one of the best pupils of Sansovino. —Sig.ra Rossi concludes her papers on the Sibyls in Italian art. This pupil of Prof. Venturi naturally follows him in ascribing to Raphael the *Sibyls* in the Sala del Cambio at Perugia. It seems strange that this theory which has so little foundation should have met with such ready acceptance in many quarters. It appears to have taken firm root and will be difficult to eradicate. Not one of these heads shows the freshness, purity, and Raphaelian charm of the little head at Brescia, which Prof. Venturi, with so much perspicacity, had identified as an early Raphael, many years before the interesting discovery that it was a fragment of Raphael's lost altar-piece of the *Coronation of S. Niccolò da Tolentino* was made by a German critic. —Note also "Dall'antico Egitto ai Bassi Tempi, a proposito di un movimento artistico del Secolo VI", the second of a series of three articles by DR. GIUSEPPE GALASSI.

RASSEGNA D'ARTE ANTICA E MODERNA, 1915.

Ann. II, Fasc. 10 (Oct.). —MRS. BERENSON writes on unpublished works by Bicci di Lorenzo, and reproduces a charming *Annunciation* in the Walters coll. at Baltimore, with its predella. This altar-piece, she states, has never been retouched, and the colour is of great purity. She evidently considers it the masterpiece of Bicci di Lorenzo; second to it is the lovely panel in the Sala del Capitolo at Velletri, which in delicacy and ingenuousness recalls Sassetta; so much so, indeed, that Mrs. Berenson is led to conjecture that there may have been personal contact between the two artists. Very attractive also are some predella pictures with *Scenes from the Life of S. Nicholas* (New York and Dowdeswell). Having discussed these, Mrs. Berenson proceeds to give a useful catalogue of known works. It may be noted that Dr. Colasanti in a note to the article referred to above (Boll. del Ministero) observed that it was his intention to discuss this fragment of a predella at New York, but he was anticipated by Mrs. Berenson; incidentally he points out that one of the pictures reproduced by her, the *Madonna with two Saints*, is a copy with some variations of a picture in the Museo Civico at Fabriano which Venturi published as the work of Gentile, but in which Dr. Poggi recognized the hand of Bicci di Lorenzo. This panel affords another proof of the influence of Gentile on Tuscan art. —A good drawing by Francesco Maria Richino is reproduced and discussed by DR. MEZZANOTTE. It was acquired recently by the Archivio Storico Municipale at Milan, and has now been added to the collection of architectural sketches and designs formed by Abate Bianconi towards the close of the 18th cent., and now exhibited in the Castello Sforzesco. Richino's drawing is for a triumphal arch at Porta Ticinese, and was undoubtedly designed for a royal marriage, which Dr. Mezzanotte considers was that of Maria Anna of Austria with Philip IV of Spain in 1649, who came to Milan in state on her way to Spain. Two other drawings, for equestrian statues, by Richino, probably of the same period, are also in the Bianconi collection. Dr. Mezzanotte recalls the fact that two colossal equestrian statues of Charles V and Philip II had been erected in the Piazza del Duomo in 1598, doubtless in connexion with the festivities in honour of the marriage of Philip III and Margaret of Austria. —DR. SAPORI writes on Sano di Pietro and his work as a miniaturist; choral books at Siena are reproduced, as well as his altar-piece in the cathedral at Massa Maritima.

FELIX RAVENNA, 1915.

Fasc. 18. —The brothers Giov. Battista and Francesco Ragazzini, humble painters of the 16th century, whose signed works (with a reference to Ravenna as their place of origin) are found in the Marches, in Umbria and in the Abruzzi, form the subject of a paper by DR. CORRADO RICCI, under the heading "Pittori Erranti". Their best work is the altar-piece of the Capella

Pancalducci at Macerata, and is evidently connected with Luca Longhi. —DR. MURATORI publishes a note on the visit to Ravenna in 1722 of a "king in exile"—i.e., James III—the Chevalier de S. Georges, and his consort, Clementina Sobieski, who spent two days there on their journey from Venice to Rome. They were received with great ceremony by Cardinal Bentivoglio, and among the gifts offered to them was a letter purporting to be from Pope Pius V to Mary Queen of Scots, presented by Girolamo Crispi, archbishop of Ravenna. Dr. Muratori records that Monsignor Crispi had been domestic chaplain to Clement XI, and held other important offices, but in the matter of the letter he is unable to say how it could have come into this prelate's possession, and is sceptical as to its authenticity. The account of the visit and of the numerous gifts offered on this occasion is contained in a MS. of the Spreti Archives, and was copied by the Benedictine Fiandrini into the "Annali Ravennati", from which MS. Dr. Muratori reproduces it. —DR. RASPONI continues his "Note Agnelliane", and deals with the 5th-cent. bishops of Ravenna. —Under "Varietà", DR. LANZONI has a note on a legend referred to by Agnello in the life of Archbishop Damiano; it relates how Giovanni, abbot of Classe, who went to Constantinople to settle certain points in dispute concerning his monastery, was conveyed back to Ravenna in a magic ship by the aid of necromancers. The origin of this legend is traced by Dr. Lanzoni to a Greek source, and reference to it occurs in a sermon in praise of S. Leone, bp. of Catania, the vanquisher of the magician Heliodorus; the latter for his evil deeds was summoned by the emperor to Constantinople whither he was conveyed by a magic ship, which vanished as the necromancer set foot on shore. The tale of the magic ship is met with in Russian legend and it is related also of the mediæval magician Virgil. —DR. BERNICOLI publishes notices found by him among miscellaneous papers in the archives at Ravenna concerning pictures, i.e., six "prospettivi" by Canaletto acquired by the abbot of S. Giov. Evangelista, but of which no trace can be found in the inventories of the monasteries suppressed in 1798; it is probable that they were sold and removed from Ravenna; a picture by Annibale Carracci which was offered by its owner, a nun, to the Academy of Fine Arts; it was considered a very good work, but eventually seems to have disappeared. A list of pictures by celebrated artists in the collection of D. Francesco Maria Cavalieri at Naples is reproduced; the writing is of the 18th century.

Fasc. 19 (July-Sept.). —DR. GEROLA proves conclusively that the monogram on the ivory throne in the cathedral at Ravenna, the origin of which has long been disputed, is S. Maximian's, the great archbishop towards the middle of the 6th cent. This solu-

tion in no way invalidates Dr. Ricci's theory that the throne is the one mentioned by Giovanni diacono as having been given in 1001 by Pietro Orseolo II, Doge of Venice, to the Emperor Otho III, during his stay at Ravenna. As Dr. Gerola points out, it is quite possible that the throne made for the archbishop, Maximian may later have fallen into the hands of the Venetians and was subsequently presented by the Doge to Otho III, who desired to restore it permanently to the city of Ravenna. These facts established, Dr. Gerola does not suggest that it was made at Ravenna or by artists of that city, and the origin of this important work still awaits elucidation. —The portal of the cathedral of Forlì, erected by Marino Cedrini in 1465 and pulled down in 1845, is discussed. The project of its reconstruction was first started in 1895 by the sculptor Michele Bernardini, based upon a careful study of all the fragments preserved and upon an anonymous drawing (made before the portal was demolished) in the possession of Dr. Carlo Piancastelli at Fusignano. The work of reconstruction, begun in October 1914, is now practically completed, and the doorway will be set up on the west front of the Carmine. —Restorations in the little church of S. Giuseppe attached to the Tempio Malatestiana at Rimini are touched upon and reference is made to a MS. by Padre Francesco Maria Righini (written between 1758 and 1762) containing interesting details of the history of the church. The MS. is the property of Dr. Piancastelli at Fusignano. —Under "Varietà" DR. TURA discusses a stone in the National Museum with a fragmentary inscription and the date 1496. The discovery of another, which seems closely connected with it, has facilitated the correct reading. This last, formerly in the possession of a dealer at Bologna, where it was wrongly said to have come from S. Vitale, is now in an English collection. It bears the arms of the Piccolomini and Landi families and an inscription referring to the restoration of a church in 1497. This stone is mentioned in 1664 by Fabri, the historian of Ravenna and its buildings, as in the church of S. Pietro in Vincoli (now destroyed), the church referred to in the inscription which Fabri quotes. It is clear from this that the stone in the museum at Ravenna, on which fragments of the names of Piccolomini and Landi are decipherable, came also from S. Pietro in Vincoli. —DR. FABBRI writes a note on a reliquary containing a fragment of the True Cross, which until a few years ago was preserved among the treasures of the cathedral at Ravenna, but disappeared between 1903 and 1904, and all efforts to trace it have failed. The reproduction and detailed description of it given here may possibly help to reveal its present whereabouts. —At the end of both these numbers DR. BERNICOLI continues the publication of documents from the Archivio Storico Comunale at Ravenna prior to the 12th cent. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BOCCA, Rome.

Girolamo da Carpi, pittore e architetto ferrarese (1501-1556); Alberto Serafini; 465 pp., 199 illust., ediz. di 150. L. 8.

CONSTABLE, 10 Orange St., W.C.

Catalogue of the Pictures and other works of art in the collection of Lord St. Oswald at Nostell Priory; Maurice W. Brockwell; viii + 397 pp., 46 pl.; £5 5s.

HOEPLI, Milan.

Divise-motti imprese di famiglie e personaggi italiani; Jac. Gelli; xi + 699 pp., 360 fig.; L. 9 50.

HUTCHINSON, 34, Paternoster Row, E.C.

The Year's Art, 1916; 646 pp., 9 illust.; 5s.

LEE WARNER (Medici Society), 7 Grafton St., W.

Vasari's Lives of the Painters, Sculptors and Architects, translated by G. de Vere; Vol. x, 261 pp., 11 monochr. pl., index to 10 vol., £1 5s.

OXFORD, UNIVERSITY PRESS (Milford, Amen Corner, E.C.).

Rajput Painting, being an account of the Hindu paintings of Rajasthan and the Panjab Himalayas from the 16th to the 19th century described in their relation to contemporary thought, with texts and translations; Ananda Coomaraswamy; Vol. I, text, 83 pp., Vol. II, 77 plates with descriptive notes; £5 5s. n.

L. J. VEEN, Amsterdam.

Rubens en Van Dyck in het Ashmolean Museum te Oxford;

Dr. P. Buschmann; 35 pp., 27 illust., boards (from "Onze Kunst", xv, 1, 2), 4s.

WAHLSTRÖM O. WIDSTRAND, Stockholm.

Nordtysk Skulptur och Måleri i Sverige från den senare mideltiden, I, II; Andreas Lindblom; 32 pp. [1 col.-pl., 20 collotypes, figs.; published for K. Vitterhets Historie och Antikvitets Akademien; 300 numbered copies], 20 kr.

WHITAKER, 12, Warwick Lane, E.C.

Almanack for 1916, 858 pp.; 2s. 6d.

PERIODICALS. — Bulletin of the Alliance Française (fortnightly)

—Fine Arts Trade Journal, 129 — Illustrated London News (weekly) — Journal of the Imperial Arts League, 23 — Minneapolis, Institute of Arts Bulletin, iv, 12, v, 1 — Muskegon, Mich., Hackley Art Gallery, Æsthetics, iv, 2 — New York, Metropolitan Museum of Art Bulletin, xi, 1 (+ Index to Vol. x), 2 — Onze Kunst, xv, 2 — Pennsylvania Museum Bulletin, No. 53 — Quarterly Review, 446 — Staryé Godý, Nov. 1915 — Stolitza i Usadba, 49.

PAMPHLETS, REPORTS, ETC. — The History and Evolution of the Dome in Persia; K. A. C. Creswell; 27 pp., 5 pl., 26 fig. (reprinted from "The Indian Antiquary", Vol. 44, pt. 68, July 1915, enlarged from The Burlington Magazine, Vol. xxiv, pp. 94, 152; xxvi, pp. 149, 208).

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